

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XVII., No. 431.

NEW YORK: SATURDAY, APRIL 2, 1887.

PRICE TEN CENTS.

NYM CRINKLE'S FEUILLETON

Bernhardt's Portrayal of the Husses of History—Theodora a Marvel of Unheroic Selfishness and Wanton Lust—Sarah's Pagan Talent—More Womanliness Wanted Nowadays in Everything—Why Go to the Sixth Century for a Moral Chestnut When the Police Court is Handier? — Wanted: A Dramatist.

Bernhardt can portray the husses of history with a close attention to details that sometimes makes history sick.

Theodora is almost the worst of them. And Bernhardt makes her a marvel of unheroic selfishness and wanton lust.

It is a pagan picture valuable only in its betrayal of the woman of the sixth century—and about the worst woman that the century produced.

In this sense it is not a noble play—but it is dramatically a powerful one.

Bernhardt's, it is to be noted, is, at its best, a pagan talent. If we call it Grecian we shall not soften it. It leans, like all pagan art, to the fatality side of events and the vicious side of character.

Pagan art was masculine. Even Lessing acknowledges that. Its type of woman was an amazon or a voluptuous animal.

The ideal of womanhood that obtains in the Nineteenth century in Christian countries did not exist before the Christian era. The world worshipped power, strength, endurance, resistance, and admired a beautiful body.

Chastity, meekness, humility, long suffering, forgiveness, tenderness, now known to be feminine qualities, were not incarnated for the world in a hellenic master.

Fancy Bernhardt trying to portray for us the undramatic splendor of the new ideal.

I doubt if she can be tender without being tigerish. Even her Frou-Frou has a dash of Cleopatra in it, without a ray of Cleopatra's beauty. Try and picture her dying under a wrong with a forgiving spirit—conceive of her understanding that the greatest reach of heroism is to take, not to give a blow. Her art—the best of it clings to the revenge, the despair and the fatalism of a bygone condition of man.

But, all the same, it is great art. Not so great as some women will yet show us, who shall reveal to us those pure and lofty heights of feminine love that womanhood alone can reach.

What we especially want nowadays is more womanliness in everything—not alone in the drama. French art delights in showing us the perverted woman or the undeveloped woman. Camilles or Frou-Frous always. It is so much easier to be dramatic on the morbid side than it is to be heroic on the virtuous and healthy side. There is no sensation in your wholesome, upright fellow. For melodramatics a Jesse James is more picturesque than a Jessie Rural, and a Dick Turpin more stirring than a Whitfield.

Uneventful fidelity and loyalty cannot make a situation—but, Heaven be praised, they make Heaven.

Theodora left a bad impression on me, difficult to define. I don't think any of us who know anything want to go backwards even in fancy to the time the race was one half slaves and the other half monsters. The air of the Roman circus smites the intelligent sensibilities of the modern man with a withering horror, and Theodora, in our day would be sent to Blackwell's Island where she belongs.

But this is preaching. I did not mean to fall into it when I began. I had it in my mind to say that until Bernhardt played Theodora we had no conception of what could be done with the Pagan romanticism and it was presented to us before Bernhardt came. Now we can see what Bohemianism results in when a woman has her own way. Theodora is a jade who sets out to make her womanly craft win the best and highest prizes in the market. Women do that every day. She sacrifices everything to captivate an Emperor. She then loves another man and commits murder on his account. Her reward is the scorn of the man she loves and the hatred of the man who loves her.

It is a moral chestnut, if I may be permitted to say so.

We don't have to go to the Sixth century for it. The police court is handier.

Let me mention a curious fact here—it may have escaped your attention—progressive histrioism retrogrades for its themes. An actor

who is new in his work is nearly always old in his dramas.

In other words the drama is developed along the line of action, not along the line of thought. Your Rachels, your Salvini, your Booths take the old repertoire. The new isn't strong enough.

Bernhardt can thrill us with a Theodora, but she couldn't move us with Jeanne d'Arc.

I was talking the other day with that exceedingly clever writer, Guy Carleton, who showed me on his wall a photograph of one of the Pharaohs taken from a well-preserved mummy. He had written a remarkable poem about it in this month's *Atlantic*, and caught the whole spirit of it.

The picture haunted me for nights. Never have I seen a human face on which voluptuous cruelty had so indelibly set its seal. You feel while you look at it that that grim delight so marvellously preserved, was evolved from

which will bring its bubbling benison to a million lips.

Who will interpret the Nineteenth century for us on the stage? Dumas fils has come the nearest to it. Camille is the most modern of plays. He put his finger there on the sore spot in the relation of the sexes. Why will not somebody give us the normal condition?

Where is the dramatist who can paint the conflict of civilization and barbarism that still goes on? Where is the bold hand to make the cartoon that shall represent the dignity and nobility of labor; who can touch with heroism the great issue of woman's enfranchisement?

Not Bronson Howard, surely. That great American dramatist is rolling sugar plums. Not Augustin Daly, for that American playwright is making Shakespearean furniture. Not Edgar Fawcett, for that industrious worker is painting water-color studies of society. Not Carleton, for he has his archaic eye

We keep on building theatres. Who will build a dramatist?

Bernhardt, like all the other intelligent foreigners who come here, is amazed at the throbbing intensity of our national condition.

Mr. Huxley said in my presence that he was struck with the instantaneous response of the masses to every great thought and emotion.

Bernhardt said: "The Americans appear to live closer against great events than anybody else. They wear an anxious look as if the importance of the hour troubled them." Modjeska once said something similar to me. "Americans," she remarked, "make one feel ashamed when she gets here of having done so little."

But I have run away again from the present myself. We are all wed to the trivial, and I no less than the rest. We tug at our rope, but

the arms of my friends I shouted to McKenna: "What did you do with Phillips. He had a benefit." Then Stanley hid himself in the crowd. Has anybody heard of all the fellows who had benefits. Isn't it time that Stanley McKenna should be made to account for them?

I wish that you could come with me to my barn yard. You wouldn't be wasting your time talking about theatricals. There isn't an animal on the place that doesn't know Easter is coming. The very calkins on the maples are swollen with expectation. The blue birds have been back a fortnight. There are patches of bright blue sky between the gusty clouds. The sap is running in all the trees. A yellow dandelion crept out from the snow yesterday and laughed at me with a golden glint.

Presently the sun will grow warm, and then the long Winter is over. Are you glad, tired workers. You must be. It has been a weary season to hundreds of you in this bleak and changeable latitude. When the lilacs bloom again in the door yard you will begin to straggle back? There's promise of rest in the coming Summer. You shall hear the surf murmur and the wild grasses rustle. Come home, poor toiler, as soon as the air is warm. I await you.

NYM CRINKLE.

Brander Matthews' Works.

Brander Matthews is a novelist and magazine writer, who has lately turned his attention almost entirely to dramatic work. To a MIRROR reporter, who met him the other day, he stated that his labors were meeting with reward.

"One of my latest efforts, written in conjunction with George H. Jessop, is entitled *A Gold Mine*, and it will be produced by John T. Raymond this coming Friday night, April 1, at Memphis," he said, "and after that it will be produced on May 16 at the Walnut Street Theatre, Philadelphia, and then be presented in this city when Mr. Raymond opens his season at the Fifth Avenue Theatre in the Autumn.

"You must understand that this play is not taken by Mr. Raymond through any non-success of Mr. Lloyd's play, *The Woman-Hater*. The actor is simply adding to his repertoire. It is a new departure for the comedian in that it is a comedy and not a farce. Neither is it a one-part play. In fact it is more of a piece for a stock company. It is in three acts, and the scenes are laid in London, all of the characters being English but the one that Mr. Raymond is called upon to play. That is the character of an American named Silas K. Wolcott, who has gone over there to sell a gold-mine. He sells the property, takes the money, and uses it to get a nephew who has fallen in love, out of a scrape, and then marries the woman. The play ends happily—he gets his gold mine back. Mr. Raymond has one little pathetic scene in the play.

"I have also written a little one-act play called 'This Picture and That.' It is a love-story of the war, and will be played by Mrs. Denison (known to the stage as Mathilde Madison), Harry Edwards and some other professional—I don't know who—at a matinee at the Lyceum Theatre on April 15 for a charity. On the same occasion a play by Mrs. Burton Harrison, *Two Strings to Her Bow*, will be presented by amateurs. Mr. Palmer will present *My Marjorie's Lovers* both in Boston and Chicago during his Summer season."

The Actors' Fund.

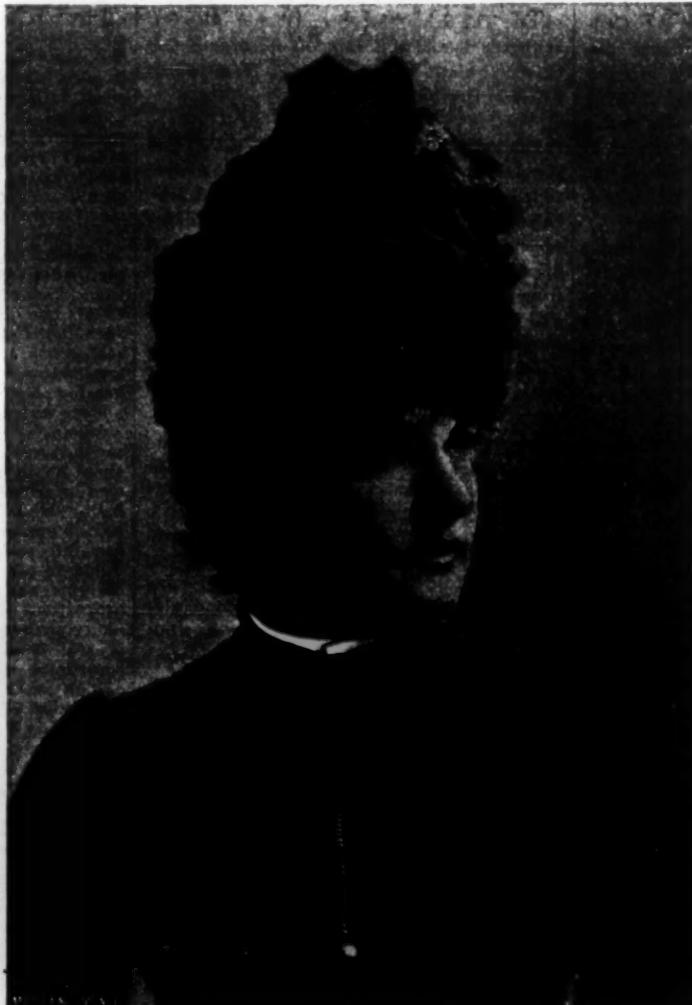
Last week the Executive Committee considered five new applications for relief—all favorably. Four more will be brought before the committee at their meeting to-day.

Expended for relief last week \$221.50, which includes one funeral.

New members and annual dues paid in: Ada Jones, Charles Heywood, Quincy Kilby, Sam Hemple, Edward H. Bunker, Emily Maynard, Gus Williams, Cyril Scott, Helen Leigh, Edward H. Marsden, Edward J. Nugent, Dolly Sharp, Jerry Taylor, Thomas Barry, Lizzie Ingles (two years), Ardennes Foster, R. Pope Cook, E. Murray Day, Dan Oakley, Charles H. Hicks, Ruth Cowles, Charles Howard, William Shakespeare Watkins and Edwin Browne.

Fred Rullman has donated \$24 the amount realized by the sale of 100 librettos at the Bernhardt professional matinee last Thursday.

Joseph Arthur is reported to be the author of *The Six Alarm*, the local drama to be produced at Nigro's Garden in April.



ANNIE PIXLEY.

human suffering. You know that the face contemplated a million slaves lying down in blood and toil to die for his indulgence.

And Carleton has written two Egyptian dramas, both noble examples of literary skill. One I believe was bought by Henry Irving.

But I question if the unscholarly public would care for them. It has a rigorous contempt for the Pharaohs and the Theodoras. In an age when the meanest toiler can stand up and assert his individuality with the consciousness that the whole of Christendom will back him, your old-school monsters will have but little show.

I could never stand like some of my countrymen at the foot of Cheops and blubber over the majesty of stones piled up by tyranny. There is to me a greater thrill of admiration in the new Croton Aqueduct which would make three Cheops, hidden there in the earth, but

fixed on Egypt and overlooks the present entirely.

When I see young actors like Salvini standing round, a continual defiance to somebody to write a good heroic and timely play, I wonder. When I see a wealthy, ambitious and clever artist like Dauvray begging for an original drama in which there shall be an American heroine, I smile. When I see Mr. A. M. Palmer throw his house open to the dramatists and issue a general invitation, I am surprised at the feeble-mindedness of the results.

Don't understand me as disparaging the young workers. Most of them who have put their foot on Mr. Palmer's threshold are clever men. But they have not laid hold of salient and worthy material—that's all. They lean more to culture than to life, and what the stage wants at this moment is the palpitating life of our day interpreted.

are invariably hauled up. THE MIRROR is tugging at me now.

It wants me to say something, I suppose, about *The Domine's Daughter*.

I'm afraid *The Domine's Daughter* will not stay. It lacks grip. Red coats are pretty. But the story is weak. Wallack is famous for weak stories whenever he tries the American thing. *The Domine's Daughter* reminds me of the architecture of Wallack's Theatre. The next time you go up Broadway take a look at the front.

Ruddygore has settled into a comatose condition. I still insist that it is musically too good. The worst thing that can be said about it is that nothing is said about it. Except the untruth that the business is good.

I met Stanley McKenna yesterday on Broadway. He rushed upon me and wanted to know if I didn't want a benefit. I called for help and was rescued. As soon as I was safe in

THE NEW YORK MIRROR.

At the Theatres.

STAR THEATRE—THEODORA.

Andreas.....	M. Philippe-Garnier
Justinien.....	M. Decovil
Marcellus.....	M. Angelo
Antonine.....	Jeanne Malava
Tamys.....	Mme. Renard
Theodora.....	Sarah Bernhardt

Sardou's famous series of Doras is a descending scale in the painful. As he tacks on his successive syllables he strikes ever harsher notes of terror; from the glittering to the grisly is just three steps. Dora, pure and simple, is a brilliant high comedy; Fedora, an intense melodrama, and Theodora a nightmare. From such a performance as that of Monday the auditor comes away with a sort of delighted surprise to find himself yet of the living, and to feel his head still in its usual place. With Theodora's eyes still gleaming baleful before his imagination, he feels a momentary shyness at inviting his smiling best girl to the usual post-theatrical oyster, lest she drop a potion in his beer or insert a stiletto beneath his fifth rib as he pulls on his overcoat. In any case it is a relief to issue from such a mephitic atmosphere of headsmen and torture-chambers, of philters and daggers and bowstrings, into the bright, frosty air of Union Square, and feel with a throb of thankfulness that modern New York is not medieval Byzantium.

Yet blood-curdling as it may be, the piece is tremendously dramatic. With due allowance for the condensation and exaggerated foreshortening of the stage, it is reasonably true to historical fact. Slight study of Gibbon or Merivale suffices to show that Theodora is but a condensed sample of the nameless horrors of the Hippodrome and the Palace in the Lower Empire.

The story is too familiar to our public through English adaptions to need more than brief review. Justinian's queen, true to her Bohemian instincts, has a way of prowling about the streets, haunting the Hippodrome, the scene of her earlier stage success, and picking up any temporary admirer who may fall in her way. With one such, the young Athenian, Andreas, she falls deeply in love, till the otherwise strong, vicious nature of the woman is softened and subdued to this one consuming passion. Learning from him of the plot against the Emperor, she protects her lover's escape, while she baffles the plotters and slays the captured Marcellus to ensure his silence. When Andreas is haled into the royal presence for his insult to the Empress, she gags him with her scarf and secures his removal to a dungeon, where she visits him and vainly hopes to heal and save him. Baffled by the poisoner Tamys, she flings herself in despair on her lover's body and welcomes the bowstring and the executioner sent by her vengeful husband.

The essential feature of the role of Theodora is its contrast between the conflicting elements in her most complex character. On the one hand the actress, the Bohemian and the harlot, though veiled by the jeweled robes of the Empress; on the other, the passionate intensity of womanly feeling, with its heights and depths of a loving self-devotion which go far to condone an otherwise vicious nature. In such sharp and almost incongruous contrasts the French comedie-romantique especially delights, and they offer a field for one of Bernhardt's strongest qualities, her electric vehemence and rapidity in speech and action, her wonderful facial power, and the weird tones of her singular voice.

It is rare to find a spice of high comedy in sheer melodrama, but in the scene with Justinian, where the Empress throws off her burdensome dignity and rails at her miserable husband in good plain street slang, there was wonderful comedy power in her cool insolence and affected *bonhomie*. Still stronger, though in the line with which she has made us familiar, was the horror and repulsion with which she struggles with the suggestion of killing Marcellus to save him from torture and disclosure. Again, in the scene where she urges Andreas to remain away from the theatre lest he detect her identity, Bernhardt displayed that singular power so remarkable in view of her force in the darker shades of character—her personal fascination. The longing, yearning tenderness, the pleading tones of her voice, the coaxing, cooing softness of word and feature and gesture so transform the woman that her angular lines and harsh features melt and blend into a fine total—not beauty certainly but something higher and more potent. And finally, in the last act, even Bernhardt's facial power can hardly show anything finer than the stony horror of her features in recognizing that Andreas is dead, and the shifting struggle—read as clearly as words could paint it—between her instinctive repulsion at the executioner and his fatal cord and her weary longing to be done with suffering and life at once. It is the fashion to speak of Bernhardt as an actress of method rather than genius. It is, and always must be a difficult question how far one can replace the other. Whether this ever can be done at all is a matter for grave doubt. After watching Bernhardt's face during these last awful five minutes, it would be interesting to see Mr. Sargent's promising young people, at their next professional matinee, wrestling with a similar problem.

Time and space forbids any minute analysis just here of Sardou's drama, but one feature of sly-humor on the author's part seems hitherto to have escaped notice. While the Merovingians in Paris was but a cluster of boozes on a

mud-bank in the Seine, the inherent tendencies of the Parisian seems to have stirred and bloomed. The stray visitor from the Boulevard of the period, signalizes his arrival at the Byzantine Court by addressing himself directly to his dearest duty—the "mashing" of all the court beauties who come within range. While all the support was reasonably good, Philippe-Garnier did excellent work as Andreas. It has steadily been the opinion of THE MIRROR that this young actor, in spite of some limitation of coldness and hardness of method, was really good and effective. There is an odd, contained manliness and energy in his manner which is the more impressive that he never rants, but on occasion shows real fire and intensity. Witness his fine outburst on learning of Theodora's treachery, and his behavior in the scene in the Imperial box at the Hippodrome. With a little more mobility of feature M. Garnier would be a most efficient supporting artist.

* * *

WALLACK'S THEATRE—THE DOMINIE'S DAUGHTER.

Rev. John Van Derveer.....	Harry Edwards
Captain Dyke.....	Kyrie Bellows
Major Barton.....	Herbert Kelcey
Hiram Brown.....	Charles Groves
Lieutenant Robert Van Derveer.....	Creston Clarke
Molly Van Derveer.....	Annie Rose
Mrs. Katie Beckman.....	Mme. Ponial
Dorothy Beckman.....	Helen Blaudell
Ann Grier.....	Miss Blaudell

This original American drama in four acts, by David D. Lloyd, was presented at Wallack's Theatre last Thursday. The scene is laid in New York City during the Summer of 1781. The British forces are in occupation, and although many of the inhabitants are on quite friendly terms with them, many have relations and friends in the Continental Army with whom their sympathies are entirely enlisted. The Dominie Van Derveer, a patriotic clergyman, has made himself obnoxious to the British by preaching sermons favoring the cause of the Colonists. Captain Dyke, a young English officer, who is in love with the dominie's daughter Molly, is quartered in the house, and notwithstanding his remonstrances, the old preacher persists in expounding his revolutionary doctrines. Molly's brother, who is a lieutenant in the American army, comes secretly to the house, and while there is surprised by Captain Dyke, who imagines he has either discovered a spy or a lover of Molly. He demands his surrender in the name of King George III., and the first act closes with a strong climax. Molly, of course, refuses to give him up, defies the Captain, and armed with a shot-gun guards the door of her bedchamber into which her brother has fled.

Shortly after the villain of the piece, Major Barton, another British officer, who is hopelessly in love with Molly, appears. He comprehends the true situation of affairs, and through his machinations contrives to create a number of interesting entanglements, the unravelling of which forms the action of the succeeding scenes. The old clergyman is arrested for treason and is thrown into prison, and while there is stricken with a fever. Molly is prevented by the Major from seeing him, but eventually consents to accept him as a husband on his agreeing to release her father.

The Major redeems himself however by a surprisingly generous and unlooked for act. Just as he and Molly are about to be wedded in the rustic church in Chatham street he is confronted by Captain Dyke. Molly faints, and the Major suddenly stricken with remorse hands her over to her chosen lover, Captain Dyke, and the play closes with the arrival of the news of the surrender of Cornwallis and all ends happily.

On the whole the play is a pleasing one and contains much to command it and but little to condemn. The climaxes are strong, particularly in the last two acts. What is intended for a vein of comedy, however, and which runs through the first three acts, is somewhat dreary and monotonous, and some of the patriotic sentiments expressed appeared trite and commonplace.

Miss Robe, as Molly, looked very pretty and gave a careful portrayal of the role assigned her; dividing the honors with Mme. Ponial, who gave an excellent impersonation of an old Knickerbocker matron. Kyrie Bellows, as the young English officer, did not give a very satisfactory performance, but his appearance was graceful and his poses elegant. Herbert Kelcey made a manly looking soldier, and although the part called for a very mild type of the stage villain, his performance was effective and to the point. Charles Groves, as Hiram Brown, played the comedy part and scored a hit.

The performance of Harry Edwards as the Dominie was well received and his frequent outbursts of patriotic sentiments caused much applause. One disappointing feature in the piece was the insignificant part played by the American lieutenant. He appeared as a fugitive in the first act; was hurried into his sister's bedroom and concealed, only to be discovered and driven away by the British officers. In the next act he is found lurking in the cellar of a church, from which he is dragged out by two burly English soldiers, after which nothing is heard of him except a few remote allusions to his doings in Virginia.

The scenery was very beautiful, especially the church in the midst of rural surroundings.

* * *

Mrs. D. P. Bowers appeared as Elizabeth in Giacometti's drama at the People's on Monday night. Her characterization is singularly powerful, amounting to a lifelike repre-

sentation of Henry VIII's great daughter as the history of her stirring times depict her. An amusing incident occurred during the scene which shows Elizabeth in agonies of distress on the death of Essex, which might have disconcerted most artists but only served to illustrate Mrs. Bowers' ready command and artistic sense. In the most pathetic portion of the scene the cat of the theatre strayed on to the stage and squatted under a chair in a manner which excited the continuous laughter of the audience. Mrs. Bowers, in order to discover what was the matter, simply turned and went up stage continuing her soliloquy. On reaching the chair she seized it as it to support herself, thus disturbing pussy, and all this as if she were unconscious of anything but the highly dramatic business of the moment. Her whole performance was full of fine points and excited the enthusiastic applause of the audience. She was repeatedly called after each act. Joseph Wheelock as Robert, Earl of Essex, appeared to great advantage, rising to impassioned force in the quarrel with the Queen. Alberta Gallatin came on very spiritedly in the small part of Margaret Lamburn, and in her black male attire certainly looked *bién chic*. Esther Lyon acted Lady Sarah Howard fairly well. The piece was well staged and costumed.

* * *

Miss Davenport is playing a great engagement at the Grand Opera House. On Monday she acted Fedora to a crowded and appreciative gathering. It may be heretical, but it is none the less just, to say that many careful observers prefer Miss Davenport's portrayal of the Princess to Bernhardt's. It is certainly more consistent, lucid, direct and dramatic. In these qualities it makes up for the absence of that singular magnetic personality that is the fortunate possession of the French actress. The company, especially Miss Lytton and Mr. Barnes, the Countess and Loris respectively, lent adequate support. On Tuesday evening Miss Davenport acted Pauline in *The Lady of Lyons*, giving a very clean-cut representation of the role and looking exceedingly handsome. Mr. Barnes' Claude was stiff and unsympathetic, and the support generally was not so good as in Fedora. During the week these pieces, *The School for Scandal* and *Miss Davenport's double bill*, London Assurance and Oliver Twist, will be given. Next week, Frederic Bryton in *Forgiven*.

* * *

Pauline Markham opened at the Third Avenue on Monday in the New Magdalen, supported by Randolph Murray and a well-balanced company. Miss Markham as Mercy Merrick looked handsome and acted the part discreetly receiving considerable applause from a well-filled house. Randolph Murray, as Julian Gray, was excellent. Meroe Charles, in the part of Grace Roseberry, received a good deal of well earned applause. Lizzie Gale, W. J. Cooney and the rest of the company were all that could be desired in their respective parts. The Lady of Lyons and The Ticket of Leave Man will fill out the week. Next Monday Ben Maginley in *May Blossom*.

* * *

Robert Downing appeared as Spartacus at Niblo's before a small house on Monday night. His lusty performance seemed to give unequalled pleasure to the spectators, while the efforts of his supporting company were received with manifestations of satisfaction. A Tin Soldier on Monday next.

* * *

Genevieve Ward began what is announced to be her farewell engagement on Monday night at the Windsor in *Forget-Me-Not*. Miss Ward's admirable performance of *Stephanie* has been so frequently reviewed that there is nothing new left to say of it. The accomplished artiste was enthusiastically received.

* * *

Agnes Herndon is still appearing in *The Commercial Tourist's Bride* at the Union Square, the expected production of A Remarkable Woman having been deferred. Miss Herndon's stay has been more successful than was anticipated, hence its prolongation.

* * *

The burlesques on Sarah B. and the circus are continued very hilariously at Dockstader's while Foster's sweet ballads and an old-fashioned sketch. The Mississippi Levee give a pleasant suggestion of the minstrelsy of long ago.

* * *

Waldia Lamar will give place at the Lyceum Theatre shortly to *The Love Chase*, a delightful comedy that has not been seen on the local stage in some time, and that will furnish Miss Damray with yet another opportunity to display her versatility. The piece will be dressed and set with the elegance and completeness for which Miss Damray has made the Lyceum stage noted during her career upon it.

* * *

The circus at Madison Square Garden draws two immense houses every day. On Monday night several changes were made in the programme, still further adding to its novelty and variety. The riding of Cordona and Fish, the natatorial exploits of the Beckwiths and Forepaugh's elephants are the great features of the show.

* * *

Music, mirth and novelty are marked points in Tony Pastor's bill this week. Popular Treasurer Sanderson takes his annual benefit to-day (Thursday).

* * *

Jim the Penman will be acted at the Madis-

son Square until the 1st of May. Two plays are under consideration for Authors' Matinees. That of Peter Robinson has been put into rehearsal, but its production appears to be a matter of doubt.

* * *

The 100th representation of *The Old Homestead* at the Fourteenth Street Theatre approaches. Mr. Thompson will run the piece right along and into the Summer. Its success is not remarkable when the rare charm of the performance is considered.

* * *

"Have One With Me" Harrigan's song lately added to the various other vocal gems of McNooney's Visit has found a place among the main features of this thoroughly enjoyable performance.

* * *

The Musical Mirror.

Pauline L'Allemand did her best at last Saturday's matinee to spoil the pretty music of Martha by indifferent acting and careless, slovenly singing—touching her notes staccato instead of holding them, singing with the half-open instead of the full throat, and making her tones thin and wiry, not round and rich as they should be. Yet she is after all so good a singer, and the music is so charming in itself, that even this little fit of laziness or ill humor did not quite ruin the quartette. Bassett and Miss Davis were, vocally speaking, acceptable, and not much more. But the latter won some applause by her lively, humorous manners and acting in the role of the amiable spit-fire Nancy. Stoddard made a good Plunkett. He has a fine sonorous voice and honest, correct method. If to these qualities he could add a little more dramatic fire and breadth of style we should have little but praise for his work.

With the present week the company leave us for pastures new. The Spring season has been artistically and socially more than fairly successful. Even the would be fashionable reaction after the departure of the German Opera has not been sufficient to empty the boxes or largely impair the brilliance of the auditorium. The general interest attaching to the Nero production, in especial, has called out the gayer opera-goers in full numbers, and the house on these evenings has been as bright and attractive as on the memorable Walkure nights. It is frankly acknowledged that the company—as already indicated in these columns—has handsomely kept its word. As to what may be the summing up of the balance sheet, it does not fall within our province to speculate, but even some deficiency might be cheerfully borne, as honorable scars, in view of the liberality of appurtenance which has characterized all these productions. All that care, taste and profusion could do in the matter of choral and orchestral work and staging has been done. The deficiency to be amended, as we may hope, before the Autumn reopening, lies in the soloists. As at present constituted the company counts two good *prima donna*, L'Allemand and Juch; both rather lyric than dramatic. The real *prima donna dramatica*, Pierson, is only measurably satisfactory; on a whole Winter hearing her auditors would probably pronounce her more than a little tedious. Van Zandt, as first contralto, is thoroughly unsatisfactory. With a strong singing voice, she sings distinctly ill, and has no charm of feature or person to counterbalance the capital fault. Miss Davis, with many pleasing qualities, is too uneven and incorrect to amply fill first-rate roles. The men are hardly better. Stoddard can scarcely be called a first-rate baritone, and Lee is a singer of rather limited proportions in every way, besides having a faulty method. Whitney, if a little ponderous, is still a sturdy concert singer, barring a sometimes wandering intonation. His ponderous *basso profundo* is so very deep and heavy that he is not often called on; when wanted, he is always up to his work.

Mr. Bassett, as hinted before, needs study and growth to make the most of his naturally sweet voice. Like many of the others he has rather primitive ideas as to what to do with his throat. As to Candidus, the MIRROR's opinion has been expressed repeatedly and candidly. Cato we know was in the habit of winding up his speeches with *delenda est Carthago*. On the same principle, the sincere friend of the National Opera company will be apt to cap this comment with a slight adaptation—*mittendus est Candidus*. If Artemus Ward's hornet, with his sting-machinery in good working order could clean out a camp meeting in five minutes, it is probable that Mr. Candidus by a judicious use of that catamount wail which he calls a tenor would need about the same time to empty the Opera House. Only the saving graces of his colleagues have hitherto stood in the way of that dreary consummation. But last and not least, it is pleasant to recall the fact that Ludwig is, operatically speaking, at least, a very fine fellow, so good that we shall take the liberty of occasionally insisting on that roughness of phrasing so apt to impair his otherwise excellent performance.

And so, dear Mr. Thomas, if in all the coasts of Teutonia or Columbia, and within the limits of the Company's funds, there could be found for next year a good dramatic contralto, a good *tenor robusto*, and a more acceptable dramatic soprano, we should welcome them thankfully, and look forward to the Autumn season with greater hope, though hardly with warmer sympathy and appreciation.

* * *

Emmet's New York Season.

J. K. Emmet closes his engagement at the Standard on Saturday night. In speaking of the change in his plans, Mr. Emmet recently said to a MIRROR reporter:

"I am returning to the road because it pays better than playing in New York. My original contract with the Standard Theatre was for four weeks. Monday a week ago I noticed Mr. Duff that I intended to close. The New York Lenten season is getting to be the worst of any city in the United States, and hereafter I shall shun the Metropolis during that time. There is not a theatre in the city that has not felt the effects of Lent, in spite of the fact that the city has such a great name for the cosmopolitan character of its population. The time is passed when I have to play in New York for reputation. I play here now for money."

When the receipts are not large I stop playing, for the simple reason that I can and do play to large business out of town. My plans for the future are as yet immature, except that I rest week of April 4 and reopen in Philadelphia on Easter Monday. I shall not produce any new plays in the near future. During the Summer I shall rest at my home in Albany."

CASINO.

Mr. Rudolph Aronson Broadway and 39th Street. Manager.

Evenings at 8. Saturday Matinee at 8.

50 Cents. ADMISSION 50 Cents.

Reserved seats, soc. and \$1 extra. Boxes, \$8, \$10, \$12.

The greatest Comic Opera success ever produced in America.

EKMINIE.

Mr. Jesse Williams, Musical Director. Orchestra of 24.

Seats secured two weeks in advance.

I TH STREET THEATRE.

Mr. J. W. Rosengren Corner 6th Ave. Sole Manager.

Every Evening and Saturday Matinee.

STANDING-ROOM ONLY.

Seats secured three weeks in advance.

A MAGNIFICENT PRODUCTION.

"Its success was immediate and unqualified."—SWE.

JAN. 22. DENMAN THOMPSON,

in a successful continuation of Joshua

THE NEW YORK MIRROR.

The Giddy Gusher.



Rich and rare have been the jewels old Mother Earth has given up. We paid her back in kind when Sunday last we laid Lizzie Weathersby Goodwin in her bosom. A woman like a diamond, unchanging and unchangeable, clear and bright; a woman like a pearl so pure and unassuming; a woman in whose eyes dwelt the sapphire, on whose truthful lips the ruby laid its hue, to whose clever head the gold that was in her heart crept up and lovingly lent its warmest tint.

It was utterly impossible to know Mrs. Goodwin and not love her. The first friends she made in this country stood in tears about her coffin. The last persons who came under her gentle influence in life were among her mourners. A nurse who had been but a few weeks with her said: "I knew her such a little while, but I loved her so much." And in the same instant I heard a lady say:

"No one can ever be to me like Lizzie. I have loved her fifteen years."

She never lost a friend and she made a friend of every one she met.

It's many a long year ago that she came to see me one morning, in company with Charles Foster, who was at that time setting New York by the ears with his strange and mysterious business.

Charley was an impetuous fellow and blurted out whatever he felt at the moment. Some envious person had been belittling a friend and Miss Weathersby checked his mouth.

"Why, what would you think if any one had said that of you?" persisted Foster.

"I should think I had unwittingly offended them very much. I should try to find out and repair the injury," replied the lady.

"But if it was a friend who thus maligned you?"

"Once a friend, always a friend," said Lizzie.

I looked on her sweet, true, enthusiastic face and echoed the sentence, which long years of tried friendship proved the sincerity of.

Once a friend with Lizzie Goodwin was also a friend. No circumstances altered her; in good or evil, in sunshine or shadow, staunch and loyal, you could count on her and just what she would do. How many do we know of whom we can say that?

The world is full of fair weather friends; but the wet day was the one in which she came out best.

From the time that Foster introduced us to the bleak March Sunday when we left her literally buried in flowers at Woodlawn I have had but one sentiment for Mrs. Goodwin—she was a devoted sister and wife; she was an incomparable friend.

She got one sister after another over here, and last Fall her mother made the journey. A pretty home was secured. The family were all here save a brother and sister, who were married and had families to care for. Lizzie looked forward to greater comfort than she had ever known, for the sea she so often crossed no longer rolled between home and mother. She herself was luxuriously established in a beautiful apartment overlooking Central Park not a mile away from the Park Avenue home. It seems as if people always make greater preparations to live just before they die than ever before—for the first time she was keeping house in New York; for the first time she had all her loved ones with her; Nat intended to stay permanently in the city and Lizzie was supremely happy.

But just as she got settled in her charming home came the dreadful illness which she bore like a hero. For months she suffered untold agony; then came the dread alternative of a surgical operation that had few chances or an inevitably immediate death. Poor woman. With a nerve few of us possess she made her choice and began her preparations in a way that showed how little hope she had. She wrote her farewell letters. She expressed her last wishes, and with a prayer for those she so dearly loved resigned herself to the fatal operation. She never rallied, and but for an instant recovered consciousness; in the afternoon as Nat bent over her and kissed her—the eyelids fluttered and she said, "My darling." The pulse grew stronger, the big true, loving heart struggled to resume its action, and the doctors felt encouraged. But, perhaps, poor, tired soul, half in, half out the gates of death, with clearer sight than ours, she saw both sides the grave and chose the better part.

Fainter and fainter came the failing breath and with the early night as peaceful as a baby's sleep. Death stole upon her, releasing as pure a spirit as ever dwelt in a woman's breast.

The Weathersby family were always remarkable for their unity and love. Beside, the eldest daughter, a widow with children in London, there were five sisters—Eliza, Jennie, Emmie, Helen and Harriet. There are three sisters left in America. Helen, who left the Lights o' London company to reach her dying sister last Thursday; Harriet, a young girl in her teens, and Jennie, the sister best known in New York after Eliza. Jennie has been mother, sister, nurse and constant companion for fifteen years to Lizzie, and the light has gone out of her life. As Dr. Robertson said to me, "In all my professional career I never met her equal for self-sacrificing devotion. She would at any time have laid down her life for her sister. I have the greatest possible admiration for her, and to her my heart goes out in greatest sympathy."

The mother who after years of separation came over to end her days with Lizzie, has other daughters. The two girls, Helen and Harriet, will be happy wives, no doubt, in the near future; but to care for Lizzie had been Jennie's whole life, and the sweet, unselfish woman is crushed to the earth by this great loss.

Mrs. Goodwin adored her husband; he was her, first and last thought. I remember during her last week of life, I was sitting with her telling her something in which she was interested. Nat came in, laid down on the side of the bed and slipped his hand in under her head. She never heard another word that I was saying, so happy was she in his caressing presence.

Nat is a man with a busy life before him. Women have been falling in love with him ever since I knew him and will continue to do so to the end of the chapter, but the truest affection his life will ever know—the most loyal love that will ever be his—is lying under the white lilacs at Woodlawn to-day.

If beyond this heartache and headache we call living there is any reward for the dwellers on earth, the crown must rest on that golden head that never conceived an evil thing; the palm must reach that gentle, generous hand that was helpful and open to all, and Nat will be given to that loving heart once more, for I don't believe there could be a heaven for her without him. In the growing years that I hope may be filled with fame and fortune, her memory cannot fade, for as he learns how little they are worth, the recollection of her love will come back with renewed strength at every visit. The wife of his youth will be his guiding star, through the mists of ages her face will gleam brightly upon him, and when they are united Nat will have reached heaven, and heaven will have just begun for that beautiful woman, Lizzie Weathersby Goodwin.

Every time I hear the burial service of the Episcopal Church I think, "Why don't the Bishopric of that persuasion take out that chapter from Corinthians?"

I presume it did well in Corinth, but its not quite the thing for New York.

Scattered about the Bible are texts of beautiful imagery, verses of faith-sustaining comfort. Eliminate that involved and ambiguous chapter and substitute something less wordy with more meaning. The Apostle Paul was a literary light in his day, but if Howard Paul had written that chapter in modern times and offered it to the clergy for use I wonder what lunatic asylum they would have consigned him to.

It has got as dry as husks with age, and the mechanical reading given it by the ministers makes it sound in spots like a report of the markets and crops.

When Dr. Houghton last Sunday turned from the church service to some note paper I believe every heart in that vast assemblage thrilled with pleasure that he was about to utter some words about that dear, dead woman.

It turned out to be a request to the members of the profession to call for him before death and not make their first appearance in his church in coffins.

He went over and over the fact that, strange as it might seem, the doors of that edifice and the offices of its pastor were open to the player-folk. It was well meant, but unconsciously there pervaded the sentences an atmosphere of condescension the circumstances do not warrant.

The time has gone by when the actors were classed as vagrants. They occupy to day important places in the land. They possess more intellect, more ability, more beauty and more virtue than any other profession.

The scandals of high life are greater than those of the stage. The crimes of political life are unknown among the actors. The fraud and deceit of the legal and medical professions find no parallel among the players. Their benevolence exceeds that of all other classes put together, and there is more simple Christian faith found in the artist's heart than in the money grubbing peripatetic of strait laced religious people.

Dr. Houghton had a greater number of good, pure souls, a larger proportion of intellect, and an undoubted excess of integrity

in his house Sunday than will be gathered in Trinity chapel this morning to bury Mr. Travers.

The bulls and bears of Wall street can no more compare with the actors for civilized virtues than the bulls and bears of Southern Africa with those of Barnum's Exhibition. Trinity Chapel will be a fine place this morning to read an invitation to sinners to send for the pastor during the afternoon.

The distinction enjoyed by Dr. Houghton's church springs directly from the inspired ejaculation of Joe Jefferson—a sentence made the prestige of that church. When Jefferson desired the use of the Madison avenue edifice to bury poor Mr. Holland from and was advised to try the Little Church he raised his hat and, looking piously at the chandelier, said: "God bless the little church around the corner," he gave a national reputation to Dr. Houghton's establishment. That dear old gentleman should recognize it and feel a great pride in being the chosen mouthpiece of the best class of people to be found to-day on top of this revolving liver-pill—the earth.

THE GIDDY GUSHER.

Charlotte Cushman.

Charlotte Cushman was the greatest woman this country has thus far produced. We have had women distinguished as novelists, poets, musicians and sculptors, but not one of them do we find in the first rank in her special field of endeavor, while Charlotte Cushman achieved a place in hers beside the greatest that have ever lived. Indeed it is doubtful whether, all things considered, either Siddons or Rachel or any other actress that has ever lived was her peer. It would be hardly possible for a player to put more intelligence into his work than Charlotte Cushman put into hers, and this intelligence, so far as we know, was her own, while much of the intelligence that some other great actresses, Rachel for example, put into their work was not their own.

The typical woman, in order to do as good work on the stage or on the rostrum as she is capable of doing, must have the advice and direction of a clever man. Charlotte Cushman, though a woman, had a big, masculine head on her shoulders. She had a man's self-reliance, and was a stranger to that feeling that makes the typical woman yearn for the guidance and support of one possessing a higher order of intelligence than her own. In short, Charlotte Cushman was emphatically a masculine woman, and it was the happy union of the masculine and the feminine she possessed that made her the extraordinary personage she was. More of the masculine in her composition would have completely unsexed her; and as it was, she was so nearly unsexed that there have been few women that were less attractive to men. Fill the world with women of her mould and the race would soon become extinct.

Owing to the artificial school of delivery they cultivate, it would be impossible for some nations to produce as great a player as Miss Cushman was—the Germans, for example. True, they point to their Emil Deorient and Borgumel Davison, to their Marie Seebach and Clara Ziegler, and would have us believe that they merited a place beside the great ones of other countries, but, as I have never heard that their style of delivery differed materially from that I have found to prevail on the German stage, I do not think it possible that these distinguished players merited the place the Germans claim for them. Unless they were unlike all the German players of the serious drama I have ever seen, they were not readers, they were what some of our own players, and nearly all of our elocutionists are—mere toneists. The German tragedian, like nearly the entire army of American dabbles in elocution, makes easy work of the utterance of the language it falls to him to speak—i.e., easy so far as the brain-work is concerned that he puts into his utterance. With him it is all tone, tone, tone! As for the thoughts the words express they occupy his thoughts but little; he is occupied mainly with the tones he is making.

In this school of elocution there is no opportunity for the display of much brain-power; lung and larynx are about all it offers a field to. Hence this is the school for the dolt to cultivate, and it is the school they do cultivate and that they persuade the unwary to cultivate. Nor should they be censured. What they see they do; if they saw better they would do better. Many do as they do because the way they do is the only way that has ever been pointed out to them; they would gladly do better if a better way were shown them, even though they were compelled to use their brains a bit. This school cannot pilot anyone to greatness, for in it great talent has no field in which to show what it is capable of. It is the easy school because there is nothing we can compare it with—no standard we can measure it by. A good bearing, a good voice and a certain amount of vehemence are about all that is required in order to excel in it.

Of all the women I have ever heard read, whether on the stage or on the rostrum, with the possible exception of Fanny Kemble, Charlotte Cushman was the woman that steered the clearest of this school. She had absolutely nothing in common with it. She never seemed to be occupied with the tones in which she spoke any more than Wendell Phillips did with the tones in which he spoke, and he, as we know, was the personification of directness and simplicity.

A few years ago I asked a toneist what he thought Charlotte Cushman owed her extraordinary success to. He said to the fine qualities of her voice, to her power and her earnestness. Now, Miss Cushman could have had the best voice ever possessed by mortal, have had the power of a cyclops, and the earnestness of an Arkansas evangelist, and yet have been an example of one of those players or readers that mistake fuss, fury and artificiality for art. The fact is Miss Cushman had not a remarkable voice; she had a good deal of power, but not more than many another. She was always in earnest, but not more in earnest than are some others, Clara Morris, for example. Yet the thing that made her the great woman she was was her wonderful elocution—not the elocution of the toneists, of the paraphernalists, of the line-and-plummetists, but the elocution of the gumptionists, of those whose chief study it is to cultivate the acumen and not the brawn, of those that depend upon the mental rather than upon the physical for their effects. Brawn without brains can do little—nothing that is worth doing—whereas brains with but little brawn may do much. The physical ability to do is everywhere abundant; it's intelligence that is scarce.

Miss Cushman did not study tones and pitches; she studied her author, being sure that if she mastered the thought the tone and the pitch would be evolved spontaneously. She began at the centre and worked toward the circumference, whereas the toneists begin at the circumference—and generally remain there, putting about as much intelligence in the sounds they make as there is in the sound of a kettle-drum. Miss Cushman's elocution was distinguished from the elocution of the rank and file of the elocutionists by the same qualities that, in the social world, distinguish the high bred from the low-bred—directness and simplicity and a total absence of self-consciousness. The average auditor never noted her manner; he was occupied only with the matter.

That style of writing is the best that looks to the layman as though no one would think of writing otherwise. Miss Cushman's style of reading was so simple, so natural, so free from so called elocutionary flourishes that it never occurred to her auditors any one could think of reading differently. Readers of the Cushman school put incomparably more labor on their work than the toneists do into theirs. I once asked a distinguished toneist to read a certain poem for me. "What is the sentiment that pervades it?"—I think this was his language—"Why—isn't it? Very well, we read—always in a—tone, do we not? Now you can read it as well as I can." Perhaps I could have read it as well as he, but without more study than that I should not have expected to read it well.

The school of elocution that the Cushmans and the Forrests cultivate may, very properly, I think, be called the thought school, while the school of elocution that nineteen out of twenty of the so-called elocutionists cultivate may be called the tone school. To excel in the first school, natural aptitude is indispensable; to excel in the second, about as much brains is required as to excel in gymnastics. A. A.

HELEN DAUVRAY'S FINANCIAL AFFAIRS.

"The report that I am in financial straits is absolutely untrue and without the slightest grain of reason," said Helen Dauvray yesterday to THE MIRROR reporter who called to see her in relation to certain rumors that have been set afloat recently. "Let me tell you what has started this story: Some time ago I wanted the third act of Walda Lamar written. I spoke to Mr. Hayden, my manager, about it, and he advised me to employ A. C. Cazauran for the work, and mentioned the sum to be paid as about \$100. I saw Mr. Cazauran and explained to him what I wanted.

"He seemed to understand and changed the act. He came to me with it and as I was busy making preparations for The Love Chase, which follows this play, it was a little while before I could see him. When I did have the time I read his work and told him of other changes I wanted. When he left me he saw Mr. Hayden and asked for his \$100. Mr. Hayden told him that it was all right, but he had better wait and get his task finished first. Three or four days after that (last Wednesday, I believe) I came to the office and spent two hours over his manuscript. At five o'clock I sent it to him, telling him that when the alterations I had marked were made and certain parts rewritten it would be all right. At seven o'clock his manuscript came back. Instead of being rewritten, whole speeches had been cut out at a time.

"That was Wednesday night. On Friday I wrote him acknowledging the receipt of his manuscript and telling him that it had not been rewritten as I asked, but it had been cut. I wrote that I could have done that myself. I also told him that on account of there being a matinee the next day (Saturday) I had to see my costumers in the afternoon and the evening performance followed; on Sunday I had to go to dinner, and then in the evening to a reception, I could not see him until Monday, but on that day I was at liberty to see him at any hour. I asked him to write me an answer and let me know when he could call and I would make no engagements for that day until I heard from him.

"There was no answer. Saturday came and still no answer. On Saturday night I was served with a summons to a suit. Not only that but Mr. Cazauran has gone about the Hoffman House and stated that my company has not been paid salaries for several weeks, that I am financially embarrassed, and he has even gone so far as to wager a dinner with Alexander Salvini that I would swindle him

out of the salary of the last week he is engaged with me. Now I wish to say in refutation of all these reports that with the exception of Met By Chance every one of my productions—and I have had five since I came back to New York—have made a profit, and my books are here to show it. All of my company are indignant at the reports about my being financially embarrassed, and astonished at Mr. Cazauran's ungentlemanly conduct. Mr. Cazauran still has his manuscript, and I have handed the wri to my counsel ex Judge Dittenhofer, who will be in the city to-morrow (Thursday) and take the matter in charge."

Tony Hart's Future Plans.

"I have been doing splendidly with Donnybrook," said cheery Tony Hart to a Mirror reporter the other day, "and I think that the success of the play is assured. At present I am laying off, as Mrs. Hart has been very ill. We have just been down through the East where we played to big houses right along. We start out again on April 11, opening in the vicinity of New York. There is not the slightest truth in the report that I am to play at the Alcasar in San Francisco on July 11. They wanted me to come but I prefer to lay off and rest till the Fall. San Francisco is getting to be like the Eastern cities, in that the people are leaving the city during the Summer just the same as they do here.

"Next season I shall add a new play to my repertoire. It is The Blarney Stone, by Con. T. Murphy, author of The Ivy Leaf. The parts are already copied and it is in such shape that I can put it in rehearsal at almost any moment. It will be gotten ready in time for next season. I have a dual role in it. In the first act I am a gentleman and in the second a 'whipper-in.' I shall also have an opportunity for introducing specialty acts the same as in Donnybrook Fair. I close season at the Howard Athenaeum in May, rest here in New York all Summer and open again about September 1."

The Amateur Stage.

SARGENT'S STUDENTS AT THE LYCEUM.
A students' matinee took place on Wednesday of last week at the Lyceum Theatre, at which there were some debutantes of more than ordinary promise. The programme was attractive and judiciously selected, affording scope for a varied range of talent, as it included Clement Scott's pretty drama, The Cape Mail; the death scene from Adrienne LeCoeur, the curse scene from Leah the Forsaken, and a capital adaptation of Moliere's comedy of Les Precieuses Ridicules, from the pen of Mrs. Charles A. Doremus.

In The Cape Mail Mrs. Preston, the blind lady, was very charmingly performed by Laura Sedgwick Collins, whose natural manner was accompanied by a refinement of detail which shows her to be possessed of much artistic instinct. The part of Mrs. Frank Preston gave Alice Chapin Ferris the means of displaying refined ability. Eddie Lombard acted the role of Mary Preston with grace and feeling. The male characters were acceptably performed by Charles Canfield, Walter C. Bellows and Homer Granville, former students of the School, who are now on the professional stage.

In Adrienne LeCoeur, Wilhelmina Swanson, in the title role, gave a powerful and passionate interpretation, which is a trying one even for the most experienced actress. Maurice was well played by Alfred Young and Michael by Harold Garrison.

The two acts from Leah afforded Judith Herold the opportunity of highly impassioned acting, which was well sustained, but her method was at times too vehement. It is not always necessary to display physical talent to express violent passions. The greatest actors have produced the deepest emotions by a totally opposite method. Charles Canfield was exceedingly disappointing as Rudolph.

The comedy was put on the stage in the most charming way in all respects, reflecting high credit on the performers, and indeed upon the adapter. The amusing parts of Catios and Madelon were performed by Vida Croly and Harriet Ford with considerable humor.

A very graceful and courtly minuet was introduced in the play, arranged by Carola Malina, the dancing instructor of the School, and the music for it was composed by Laura Sedgwick Collins.

NOTES.
An entertainment will be given to Martin J. Dixen at the Hall Theatre on Wednesday evening, April 20, at which Fred Mardon's comedy drama, The Match, will be presented with casts by Mrs. Carroll, Edna Hamilton, Miss Aschers and the Mrs. Brennan, Luttrell, Elling and Delaney. The stage will be under the direction of Prof. John J. Vause.

The Pride of the Market will be presented by prominent amateurs at the Lyceum on Thursday afternoon, April 21, in aid of the Chapin Home for the Aged and Infirm.

On Friday afternoon, April 22, an entertainment will be given at the Lyceum Theatre to benefit the Babies' Shelter, a charity of the Church of the Holy Communion. Amato will appear in Mrs. Burton Harrison's Two Strings to Her Bow

THE NEW YORK MIRROR.

the arrangement o' the house. Whi the increased seating capacity, it will now hold about 1,500 people. P. F. Baker is Chris and Lena opened for the week at Large and well-pleased audience. Next, Under the Gaslight.

DISTRICT OF COLUMBIA.

WASHINGTON.

The Little Tycoon to moderate business last week at Alberth's. This week, Ross Rughian in Peg Woffington's London Assurance, School for Scandal and As You Like It. Next, Louis Aldrich My Partner.

Sol Smith Russell to only fair average business, in that silly Pa; last week at the National. Russell was amusing in his imitations, and the ladies were pretty and clever. The new William O'Connell in New York. Next, Hawley's Minstrels.

Good houses at the Bijou to see Lost in London last week. This week, Mattie Vickery. Next, Gray and Stevens' co.

The Rents-Saints co. at Kerman's this week. Sid C. French at the Dime in Market for Life and The James Boys.

The Richard Wagner Society Concerts, 25-26, were very successful. Maud Powell's violin solo was warmly received. Herr Anson Schott was in splendid voice.

GEORGIA.

SAVANNAH.

Theatre (T. F. Johnson, manager); Guiness Comedy Co., with brass band and orchestra, in Fun in a Grocery; one, who left one by one until hardly any one but the theatre attaches were left. These bar-stormers were simply awful. The only redeeming feature was the band. McNish, Johnson and Slavin's Minstrels 24; largest house of the season, receipts going over \$600. Theatre closes immediately now, unless some co. jumps in, as there are none booked until later part of April.

AUGUSTA.

Market Hall (Stanford H. Cohen, manager); March 23, McNish, Johnson and Slavin's Minstrels to a very large audience. Notwithstanding innumerable inconveniences, these indefatigable burnt corkers gave us the best minstrel performance ever seen in the city. Guiness' Comedy co. gave Fun in a Grocery—a modified Pick' Bad Boy—to two evening audiences and a matinee, at popular prices. They had good audiences but I can say anything in favor of the co. This ends our theatrical season.

MACON.

Academy of Music (Thomas R. Horne, manager); A crowded house greeted McNish, Johnson and Slavin's Minstrels 23. This closes the regular season, which as a whole has been very satisfactory.

Personal: Frank McNish asked to be remembered to THE MIRROR. He reports business very large in the South.

ILLINOIS.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager); March 23, Comedy of Errors was presented by Robeson and Crane and a large & efficient co., and on a scale of grandeur never before attempted on the Springfield stage. The Two Dromios, or comic personified, and Robson and Crane were two interesting figures and were inimitable in make-up and action. The House presented a picture well worth looking at. It was a welcome worthy the stars, and stars worthy the South, harmoniously happy and highly pleased with each other.

OTTAWA.

Opera House (F. A. Sherwood, manager); The Ideal Comedy co., with Kitty Arden as leading lady, appeared week of 23 in Bubbles and played to medium business.

STREATOR.

Plumb Opera House (J. E. Williams, manager); Gobbo co. week of 23. Houses and satisfaction fairly good.

ROCKFORD.

Opera House (C. G. Jones, manager); Michael Strogoff March 19; large house. Edmund Collier gave a strong performance of the title role. Florence Arnold, Nadia, was excellent. Miss O'Neill acceptably played the part of Marfa in place of Cecile Rush, who is taking a short rest at Keokuk, Ia. Stevens Dramatic co. 21, week; fair house.

SHELBYSVILLE.

Opera House (Philip Parker, manager); Seymour Theatre: The Bennett and Moulton Opera co. supporting Emma Warren, apex ed week of 14 to fair business. Miss Warren is an accomplished actress and at once established herself as a favorite. Support good.

ENGLEWOOD.

Opera House (Frank W. Lawrence, manager); George C. Miller presented in Damon and Pythias March 21; benefit of Knights of Pythias; house well filled down stairs. Mr. Miller was called before the curtain at close of third act. Support, apart from Mr. Clifton, only fair.

Item: The Opera House was formerly managed by J. B. Lanyon, but has been leased by his brother Fred, who has aided new scenery and a good orchestra. Business has picked up considerably under the new management.

INDIANA.

CRAWFORDSVILLE.

Music Hall (Leahie C. Clegg, manager); Louis Aldrich in My Fair Lady, March 23; fair good house; highly pleased. Innie Clegg 25, 6. in An American Princess and The Little Detective; fair audiences and well pleased. Dupre and Benedict's Minstrels April 1; Hardie and Von Leer 7, one of the Bravest 9.

ELKHART.

Bucklin's Opera House (J. L. Broderick, manager); Kara Kendall, in A Pair of Kids, played a return engagement, March 21, to standing room only.

KOKOMO.

Opera House (H. C. Henderson, manager); Little Nugget March 23, standing room only; great satisfaction. Dupre and Benedict's Minstrels 4; Mattie Vickery 25.

TERRE HAUTE.

Opera House (William Naylor, manager); Louise Risal, in Fortune's Fool, March 23; fair house. Miss Risal was satisfactory in the star role, and Fred J. Long, the comician, deserves mention for his clever performance. After an absence of several years, Anna Pixley appeared in The Deacon's Daughter 23, and highly pleased a good audience.

VALPARAISO.

Grand Opera House (F. E. Heineman, manager); Wilberforce Concert co. March 24; fair business. By far the best entertainment of the kind given here this season.

Item: The new management has thoroughly renovated the house, and has increased the seating capacity by putting in a gallery.

SOUTH BEND.

Opera House (J. and J. D. Oliver, managers); Ezra F. Kendall in A Pair of Kids played to a well-filled house March 23. The T. P. W. Minstrels 3.

Good'; The Black Crook 23; fair house. Victoria Loftus' British Blondes to light house 25;

IOWA.

DUBUQUE.

Opera House (Duncan and Waller, managers); Around the World in Eight Days March 23; fair audience. The performance was rather dry, and a general feeling of disappointment prevailed. The scenic effects and several characters did poor justice to the play.

KEOKUK.

Opera House (D. R. Craig, manager); Louis Aldrich March 16 in My Partner; light business. T. J. Farron 18 in A Soap Bubble; fair business. Burr Oaks 23; Lawrence Barrett 8; Khea 9; Emma Goodrich week of 11; Rag Baby 28; Gilmor's May 5; McNish, Slavin and Johnson 6.

Item: Mary Craig is in Chicago—Mary Tamm has gone to Cincinnati to see Frank May; relative to an engagement for next season—Cicely Rush is still here the guest of Mrs. S. W. Tucker. It is said that she will withdraw from the Strogoff co.—Grant Springer, lately with the Emma Goodrich co., has taken charge of the stage of the Keokuk.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor); Lillian Lewis and co. March 18 in three entertainments; fair business. The performances were first-class and deserved better house. Miss Lewis' voice is superb. The plays were April 7. From-Frou and Love-Fair. In the latter, Miss Lewis was twice called before the curtain. The Stuart Dramatic co. 21, week, at low prices. So far to fair business.

MARSHALLTOWN.

Woodbury Opera House (D. R. Sambrook, manager); Si Perkins March 23; good business; play well rendered. George C. Milne 10; Kha 14; Felix A. Vincent co. 18, week.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Looney, managers); Robson and Crane, in the Comedy of Errors March 23; large and fashionable house. Frank Jones in Si Perkins 26; fair house.

KANSAS.

FORT SCOTT.

Opera House (W. P. Patterson, manager); J. Z. Little's World drew a fair audience March 23. This attraction has been presented here so often that it is surprising that it draws so well. Louis James and Marie Wainwright drew a very good house 23. Virginia was presented and gave excellent satisfaction as far

as the principals were concerned. Arizonas Joe April 7; Kate Castleton 23; Rhoda 29.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager); Arthur Rehan's Comedy co. in Nancy and Co. March 23. This is by far the best co. that Mr. Rehan has ever brought. The cast is well balanced and better has the average. Altogether it was one of the liveliest and best entertainments that Topeka has had this season. Carrie Turner, as Nancy, was the popular favorite, with Owen Westford as Tippy and Frank Carlyle as Kief holding a close second. Louis James and Marie Wainwright, supported by an excellent cast, in Virginia 23. This was the best co. and the best all-round performance we have had since we have ever had. Of course, with such a castation as the stars brought, a packed house was certain.

ANTHONY.

The Georgia Minstrels, with Billie Kersands, the Ethna Booth of burst-cork March 23.

WICHITA.

Garfield Opera House (Fred. Dixen, manager); The Emma Abbott Co. filled the house 7 23 advanced prices. Martha, Faust, Bohemian Girl (matinee) and Linda were sung in the order named, and in a manner that pleased all.

Turner's Opera House (L. M. Crawford, manager); Nancy and Co. to fair business 19. Deserved a crowded house.

LEAVENWORTH.

Opera House (L. M. Crawford, manager); March 23, with Atkins Lawrence and Jessie Batchelder at the head, did a fine business. Louis James and Marie Wainwright in Virginia 23. Very strong cast all through. First appearance here and they were greeted with a large and very appreciative audience. Howard's Double Show to good business 23. James O'Neill in Monte Cristo 26; packed house.

KENTUCKY.

PADUCAH.

Morton Opera House (John Quigley, proprietor); Patti Ross appeared March 23 in Bob; full house.

OWENSBORO.

Hall's Opera House (Coway and Smith, managers); Patti Ross March 23; 6; big houses. This little favorite among soubrettes kept the audience in a rapture of applause.

LOUISIANA.

PORTLAND.

Tally's Opera House (Leon M. Carter, manager); The Huntley-Gilbert co. opened March 18, a return engagement of two nights, but were petitioned to remain during week of 23, and played to crowded houses.

MICHIGAN.

PORTLAND.

Theatre (W. B. Cross, manager); Genevieve Ward and W. H. Vernon, supported by a go d co., gave an excellent performance of Forget-Me-Not March 23.

BROCKTON.

City Theatre (W. B. Cross, manager); Genevieve Ward, supported by a go d co., gave an excellent performance of Forget-Me-Not March 23; large house. Audience comprised the elite of the town. Margaret Marther is billed for 1-2. Fanny Davenport will produce Fedoras 6. Sol Stratton 11.

TAUNTON.

Music Hall (A. B. White, proprietor); Genevieve Ward presented Forget-Me-Not to a large and enthusiastic audience. Robert Downing as Spartacus the Gladiator drew a large house 23. Everybody was pleased with the piece, judging from the applause. Bennett and Moulton Opera co. 4-6, Wager of silk.

NEW YORK.

BUFFALO.

Academy of Music (M. C. Mooreland, manager); Held by the Enemy 23; fair business. Kate Castleton and her co. of comedians presented Crazy Patch to medium business 23. Afternoon of 23, Paterson Lodge 66, B. E. Sweet, manager, was invited to one of the finest audience ever assembled in the house. The local girls appeared in full dress. Many ladies seemed in their head gear before being seated. The performance opened with the second act of the Crazy Patch, with Kate Castleton and her co. Arthur C. Moreland, of Dockstader's Minstrels, delivered the address, and at the finish, in a few well-spoken words, presented H. C. Stinson, W. V. Rossome, on behalf of the Paterson Lodge, with handkerchief emblem of it. It was a complete surprise to both gentlemen. The following people then appeared in specialties: Gus Williams, Eddie French, John A. Mackey, Master Willie Doherty, Dockstader's Quartette, John Fields, Eddie Leslie and Mr. Logram of Newark Lodge. Music was furnished by Harry Nine's Newark Theatre and Home orchestra, total cost \$1,000 was realized. Gus Williams in One of the Five and Coming Mishler 23-6; good business. People's Theatre (A. Philion, manager); Good houses last night, when the Weston Brothers in Our Minstrel Boys Dick Gorman this week.

MILFORD.

Music Hall (George S. Cook, manager); The Norcross Piasefore co. gave fine entertainment to a large audience March 23.

BROCKTON.

City Theatre (W. B. Cross, manager); Genevieve Ward, supported by a go d co., gave an excellent performance of Forget-Me-Not March 23; large house. Audience comprised the elite of the town. Margaret Marther is billed for 1-2. Fanny Davenport will produce Fedoras 6. Sol Stratton 11.

LYNN.

Items: Genevieve Ward and Forget-Me-Not were last seen here five years ago 10 of April—Manager Burrell there seems to be no doubt will remain in the Academy next season. Joseph Pataude, of this city, is excellent. Alone in London 23; Two Tramps 24; Fiddler 25; Night Off 26.

LYNN.

Music Hall (James F. Rock, manager); McCaul's Opera House (Ed. Kochler, manager); McCaul's Opera co. to a packed house to see Mardi, Cora Tanner in Alone in London, played to big business in spite of a severe rain-storm 23. Robert Downing in The Gladiator 26; good business.

MICHIGAN.

New Opera House (K. R. Smith, manager); A. C. Field's Operatic Minstrels March 23; good business. Mr. Dunlap, of Brooklyn, bass singer, joined the troupe during week of 23, and played to crowded houses.

OWOSO.

Salisbury's Opera House (Ed. Kochler, manager); A. C. Field's Minstrels March 23; full house; all well pleased. The singing was especially good. The Menelion Quintette Club 23; very large and well pleased audience; repeated encores.

Item: Hattie Kowels (Mrs. Frances Labadie) has rejoined her husband's Nobody's Child co., of which she is the soubrete.

GRAND RAPIDS.

Opera House (W. H. Powers, manager); Louise Pomery, in round of old plays, attracted small audiences week of 23. The star did fair work, but is over-weighted by some of her roles. At first Elliot, the leading man, is an actor of good ability, his Pygmalion being especially praiseworthy. Willard Brigham, who joined the co. here, played second leads more creditably than the first. The Mikado well trained, and the scene effects were excellent. The audience were well pleased.

LEWISTON.

Music Hall (Charles Horburg, manager); Cora Tanner, supported by unusually good co., appeared March 23; fair house. The chorus ordinary, but great. Great improvement given to the orchestra by Carlisca Kaley, with local soloists. The music was well done. The stars were well received.

MARYLAND.

THE NEW YORK MIRROR.

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at No. 12 Union Square, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE . EDITOR

SUBSCRIPTION.—One year, \$4; Six months, \$2. ADVERTISEMENTS twenty cents per line, agate measure. Professional Cards (3 lines), \$3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to r. m., Wednesday. Foreign advertisements and subscriptions, send to office by our European Correspondent, The International News Company, 21, Bouvier St. (Fleet St.), London, England; Grande Hotel Kiosques, Paris, France; F. A. Brockhaus, Liebknechtstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 99, Leipzig, Germany; F. A. Brockhaus, 1-Plankengasse, Wien 1 (Vienna), Austria, where *THE MIRROR* is on sale every week.

THE MIRROR is supplied to the trade by all New Companies. Make all checks and money orders payable to THE NEW YORK MIRROR, Station D, New York P. O.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK, - - - APRIL 2, 1887.

MIRROR LETTER-LIST.

Armstrong, Fred
Armstrong, Kirk
Abell, F.
Astor, E.
Brown, Neddy
Boomer, Majorie
Bird, Mary
Boneta, C.
Brooks, Dyke
Brooks, J. E.
Bigger, Laura
Birrell, J. F.
Bunn, W.
Caleman, Alice
Chapman, H.
Collins, G. B.
Clarke, Mariana
Cromwell, C. F.
Crown, J. H.
Cubberly, Fred
Chasen and Sollers
Callahan, C. K.
Courtaine, Mrs.
Colson, Chas.
Christie, Edwin
Davenport, L.
Davison, J. L.
Deacon, Mrs. McLean
Dobson, Lora
Dose, Regina
David, Frank
Eldridge, Chas.
Eagle, Oscar
Eason, Adelina
Ellis, Charles T.
Farnell, W. C.
Foster, W. W.
Fowler, W. W.
Fitzsimons, J. J.
Freeman, G. S.
Goodwin, Myra
Greenway, A.
Gaston, C. W.
Gause, C.
Gause, The
Graz, E. F.
Hicks, C. H.
Hobson, F. C.
Hunt, C. C.
Burke, A.
Harris, Miss M.
Hill, Clara
Hilliard, R. C.
Harde, Fred
Hughes, D. B.
Hunter, W. Y.
Hall, Edith
Julian, Edith
Johnson, Oliver (a)
Judson, J. N.
Lovering, Dora
Kidder, E. E.
Kelllogg, Clara
Kensington, George
Krene, Thomas
Lawther, Peter
Litt, Louis

Mandeville, W. C.
Milne, J. A.
McSweeney, J. P.
Manager
McKenzie, Alex.
McCollum, A. W. F.
Martin, J. M.
McDowell, Alf.
Madonna, Mary
Nicholson, B.
Natal, Louis
O'Connor, Owen
Peckham, G. H.
Philips, G. W.
Paine, Walter
Patterson, W.
Ripley, Louise
Rattenbury, H.
Reynolds, Miss G.
Russell, Harold
Reynolds, F. E.
Read, John
Roche, Augusta
Rothschild, Mrs.
Reynolds, G.
Redpath, O.
Russell, L.
Robertson, Donald
Shine, Giles
Stahl, Richard
Sutton, Mamie
Tamm, Anna
Te Clair, Dora
Sheeler, Molly
Senn, B.
Smith, Seth
Sydney, Myra
Singer, Marion
Smiley, C. A.
Sommer, J.
Snyder, Lizzie
St. Julian, Lizzie
Stanton, Mabel
Stanhope, Adeline
Stader, Blanche
Selina, Anita
Tamm, Anna
Taylor, H. P.
Thompson, Charlotte
Throop, Clara
Underwood, A. R.
Vaughn, Fred
Wainwright, Tillie
Webber, R. A.
Whitney, John (a)
Waterman, Edgar
Waite, C. A.
Welch, W. N.
Weiss, G.
Watkins, W. S.
Young, Mary

"The New York Mirror has the Largest Dramatic Circulation in America.

Kissing on the Stage.

There is a function of the stage of vital importance, which has not yet been generally acquired or at least mastered. It is true that a certain sprightly prima donna has assumed a professorship and is claimed as a most successful expert in its technique. Everybody will understand that we refer to professional osculation. How many actors or actresses, to come to that, can be named who are able to meet the requirements of an emotional, aesthetic and artistic kiss?

Many scenes at the theatre owe their life to the preliminary indications of such a collision, its growth and, finally, its happy and apt accomplishment. Off the stage, it is true that fame has been acquired by the General of our armies; but we do not understand that there is any art or specialty in his numerous labial performances, although there are those who are confident that General Sherman's frequent and habitual kissing has prolonged his life. To go to the root of the matter, we find the dictionaries defining osculation as "contemnonis," that is, two parties coming to the same conclusion and arriving at the same end. Another lexicographer informs us that the feminine designation "osculatrix" signifies "that nearest to coinciding," which seems to suggest the prima donna's methods.

We claim judicious and skilful osculation as a motor and promoter of the drama. It not only enhances the charms of good acting, but it is frequently the climax of dramatic accomplishment, imparting a grace and finish to the event which could be derived neither from speech, look nor gesture. In fact, it is the very seal and guarantee of emotional denouement.

While we are founding conservatories of music and schools of acting, why not establish academies where this all-powerful accomplishment could be cultivated under the best masters, so that kissing could be conducted on the stage with some assurance that it would make its

mark and bring down the house with a "smack?"

Mrs. Potter's Debut.

According to the cablegrams yesterday Mrs. James Brown Potter's debut was a failure. While we are not glad of this on our fair countrywoman's account, we are not sorry for it when the principle on which she strove to secure prominence in stage career is taken into consideration.

The cablers devoted columns of space to describing the expectation of the audience, the appearance of the Prince of Wales (including his shirt-stud and growing bald spot, the story of Wilkie Collins' Man and Wife and Mrs. Potter's gowns). Her acting was the only feature of the evening that did not come in for a share of attention. Evidently, the least said on this subject the better was the tacit understanding among the newspaper correspondents.

Mrs. James Brown Potter's histrionic achievements being of such an inconsequential character as to defy analysis, the well-meaning friends on the press that had helped so willingly to blow a bubble of notoriety for her agreed quietly to let Mrs. James Brown Potter down as easily as possible.

But there is no concealing the fact that the debut over which such an absurd furor had been worked up was a failure of the most undeniable kind. What the upshot of it will be we do not perceive.

Mrs. Potter has made certain arrangements for an American tour next season, contingent upon the successful issue of her London experiment. Whether these will now be brought to a conclusion remains to be seen. Perhaps the lady will retire to the circle of society in which she has been so bright an ornament. We do not suppose she will have diminished her attractions in society's eyes by this last exploit.

Personal.

WALLACK.—Lester Wallack will leave Florida for this city in a few days.

RANKIN.—McKee Rankin has been attending to private business at his home in Detroit for a week or so.

BOOTH.—There is some talk of a benefit for Rachel Booth, who is convalescing after an illness of several months.

MODJEWSKA.—Mme. Modjeska rests during Holy week and will be the guest of her son and daughter-in-law in Omaha.

LELAND.—Mrs. Rosa Leland, of the Leland Opera House, Albany, takes benefit during Easter week, and will probably appear in the ball.

GEOFFREYS.—Minnie Geoffreys, the prima donna, is temporarily residing in Brooklyn, where she is rapidly recovering from her recent illness.

YEAMANS.—There is talk of a benefit to Mrs. Annie Yeamans to be tendered in recognition of her twenty years steady service on the New York stage.

BOWSER.—Charles Bowser has been engaged for the proposed Summer season at the California Theatre, which is to open in June with Held by the Enemy.

CAMERON.—Beatrice Cameron will smile upon her legion of friends in Troy, her home city, on Easter Monday. Miss Cameron's appearance is always an event with the Trojans.

MANSFIELD.—Richard Mansfield plays Prince Karl under the auspices of the Elks of Utica, N. Y., on April 14, and appears for the benefit of the Meriden (Ct.) Lodge on April 22.

RANKIN.—In the event of The Golden Giant being produced in this city, as contemplated, Mrs. McKee Rankin will assume her original part in the piece, making her first appearance in New York in some years.

PETERS.—Maude Peters, who is with Rose Coghlan this season, has received an offer to play juvenile business with a leading male star for next season, Marie, in The Marble Heart, being one of the parts.

BRIGHAM.—Willard Brigham, having closed with Miss Fortescue, joined Louise Pomery at Grand Rapids last week to play second leads. As Grand Rapids is his home, he was given a very flattering reception.

BERT.—Mabel Bert, the gifted young actress whom McKee Rankin brought East from San Francisco, sails for Europe on April 16. She will be chaperoned by her mother, Mrs. J. H. Johnson, and returns in September.

LANGTRY.—Mrs. Langtry will close her season in July in San Francisco, which city she will probably make her Summer residence this year. Her Fall season will be opened in September at the Fifth Avenue Theatre.

BRISCOE.—Recently Ray Briscoe was the heroine of a rescue at an Akron (O.) hotel. An elevator-boy was hoist by his own petard, when Miss Briscoe saw his danger and stopped the machinery in the nick of time to save the lad from being mangled.

RICE.—Fanny Rice is making the hit of her career with the Carleton Opera company, and is reported to be receiving the highest praise from the press and public everywhere. As Nanon the San Francisco papers have dubbed her "The American Aimee," and pronounce her performance of *Yum Yum* in *The Mikado* the best that has been seen there.

PIXLEY.—On our first-page we publish a portrait of the ever-popular soubrette Annie Pixley.

MAERZ.—A. J. Maerz will be in town for a few days at the Morton House on business for the Buffalo Courier Lithographing Company.

TEARLE.—Osmond Tearle becomes Rose Coghlan's leading man week after next. They will feel at home together on the stage. Al Lipman resumes juvenile parts.

SISSON.—Wesley Sisson was called home from San Francisco last week by a telegram announcing the serious illness of his children. While on the way he received a telegram telling him of the death of the two youngest and he arrived just in time to see them buried. His many friends in and out of the profession will earnestly sympathize with his wife and himself in their terrible affliction.

DOWNING.—Robert Downing's manager, H. H. Mack, has bought from Mrs. E. L. Davenport the play of *St. Marc*. He has also procured a drama depicting the life of Cromwell, and showing that gigantic historical character in another light than it has been presented in any other drama. Mr. Downing's first season has been attended with substantial results. He has laid a good foundation on which to build.

CAREY.—Edna Carey has declined the offer of John Havlin to star her in *The Planter's Wife* next season. The route includes the cheap price circuits, and Miss Carey does not think that the fame of a stellar tour would compensate for the double work involved by such a trip. She is meeting with continued success in the part of Edith, the public applauding and the press praising wherever she goes with the piece.

BRADY.—The attaches of the Union Square Theatre presented Assistant Manager James Jay Brady, on Saturday afternoon, prior to the matinee performance, with a diamond-jewelled gold watch. Mr. Brady, who responded in a short speech, leaves Mr. Hill's employ day to day to take an interest in a downtown mercantile establishment. The genial young man's prospects in his new field are very bright.

HAWTHORNE.—Grace Hawthorne continues her London success in management and acting. At last advices she had made a success of Marguerite Gautier in *Heartsease* (*Camille*), and was about to produce *Frou-Frou*. Miss Hawthorne is now lessee of the Princess' and the Olympic Theatres, and the British press cannot withhold its admiration at the boldness of the American actress' moves and the success that attends them. She will shortly produce Sardou's *Theodora* at the Princess', appearing in the title role.

WEBSTER.—Last week John Webster, of the Troubadours, lost a \$600 diamond from his immaculate bosom. After some hours' search, the gem was found imbedded in the door-mat of a threshold that hundreds of people had crossed in the interval. Mr. Webster graphically describes the creeping-cold sensation he felt when he first discovered his loss, and the warm reaction that set in when the little joker sent up a smile of ray serene from the door-mat.

MANSFIELD.—Richard Mansfield is "beating the record" at the Boston Park Theatre this week. The house is crowded to the doors nightly. After taking Prince Karl through the New England circuit he closes his season April 23. On the following Monday he opens for three weeks at the Boston Museum, supported by the Museum company. A Parisian romance will be followed by the new play, Dr. Jekyll and Mr. Hyde. May 30, Mr. Mansfield begins his all Summer engagement at the Madison Square with a new comedy. His time for next season is all filled, with from one week to four weeks' stands. He will have a repertoire of four plays.

Rules and Regulations.

The rules and regulations back of the stage in those theatres where large forces are continually employed, as in comic opera, burlesque and spectacle, are numerous in the mind of the general public—intricate and complex—so the other public think. But in this the public are wrong. The rules are few and brief, and they are very seldom transgressed. In conversation with a *MIRROR* reporter the door-mat grows dull in the evening, restlessness and natural social tendencies drive one out of doors, and in the absence of other resorts the saloons prove to many only too attractive. Drinkers and abstainers are alike corralled by these convenient resorts. Custom has over-indulged in a property of raising the temptation might better be saved, and the moral standard of the profession lowered. This is no temperance argument; the saloon has their proper place, so doubt, but there should be a rendezvous for actors where hospitality not purchased by the price of a drink or a cigar. The profession would be quick to recognize the utility of such arrangement, and it would be a safe and reliable result. The cost of an experiment would certainly be slight. Kindly give this matter your editorial attention. If this suggestion has been previously made the fact has escaped my notice; in any case it will bear reiteration.

"Smoking is strictly prohibited among the company, and it is a regular rule that the gas in the dressing-room be turned down before the occupant leaves it for the stage. The chorus are also enjoined to be careful about their costumes and always to hang them up, for which purpose hooks are provided. For the breaking of any of these rules fines or dismissal is the penalty, which is left entirely to the discretion of the management. In the management of a first class organization there is very little need of these rules. We talk to them when they come here, and we have very little trouble afterward. It is very seldom that we have to resort to any arbitrary measures, our company is so well disciplined, and when we find people that will not conform to our methods we let them go."

The Stellar Entente Cordiale.

The matinee performance of *Fedora* by Fanny Davenport at the Grand Opera House yesterday afternoon was marked by the presence of Sarah Bernhardt, who had accepted an invitation to be present, her son, Maurice Bernhardt and Mrs. Langtry. The three notables occupied the lower left-hand box which had been specially decorated with French and American flags for them, while the other boxes were occupied by the members of Mme. Bernhardt's company.

It was just a o'clock when Mrs. Bernhardt entered the theatre. A house packed in every part, and from which hundreds had been turned away unable to obtain seats, applauded her heartily as she walked down the side aisle to her box, and the band played "Hail to the Chief" until the curtain went up. When the great actress entered her box she was surprised to find an evidence that her presence had been anticipated in the shape of a handsome basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there were loud greetings of approval, which continued throughout the play at every possible occasion. At the end of the third act Mme. Bernhardt showed her pleasure by lowering on the stage a massive basket of flowers and an elegant satin souvenir programme. When Miss Davenport made her first entrance there

The Usher.

Mend him who can! The ladies call him, sweet.—Love's Labor's Lost.

Edwin Price is ill with rheumatism at the Everett House. He was to have gone to Memphis early in the week to appear against the young man who stole his wife's diamonds not long ago, but the trip had to be deferred and the trial postponed.

Sadie Bigelow has made another hit, this time in mining stock speculations. She holds a good sized block of El Christo, which has travelled up in a brief space of time to an astonishing figure. It received a set-back the other day, but Miss Bigelow had faith in her investment, pluckily held on and soon the upward tendency began again.

Miss Dauvray tells me that she doesn't relish the title of business woman. "I have no wish to become famous as a manageress," says the bright and brainy little woman; "my only ambition lies in the direction of acting. When Mr. Rickaby died I was reluctantly obliged for a time to look after every detail of my business affairs. Then it was that the papers began calling me a 'business woman' and praising me for my shrewdness and knowledge of the practical side of management. Long since I have been occupying myself solely with stage matters, but the reputation still clings to me, and I can't get rid of it."

Fanny Davenport went to see Sarah Bernhardt in Fedora last Friday night and yesterday Sarah went to see Fanny, who gave a performance specially in her honor. The note in which she signified her intention of being present was written on small, square paper, bordered with drab, the usual width of a mourning edge. In the same color on the envelope was stamped Sara's monogram and a device that at first glance looked like a crest, but on examination proved to be a sort of artistic trade mark composed of a savage-looking masque beneath which were crossed a short Roman sword and a jester's bauble.

Now that Mrs. Brown Potter has been and gone and done it, and the papers have given many columns to the event, I presume that we will have a brief respite from Brown Potter news and gossip.

The first night's verdict on Ruddigore has at last been reluctantly accepted by the management. Stetson and Carte have quarreled, with the result, I understand, that the latter and his company go back to England within the coming fortnight.

Buffalo Bill and the Cowboys sail on the Nebraska this morning. Good luck attend these breezy expositors of Western life on their travels in furin' parts.

I have received the following note from Paris, dated the 10th of this month.

By a decision, dated March 4, the French Government has conferred upon Mme. Minnie Hauk the title and insignia of "Officier de l'Academie," in recognition of her distinguished services for French musical art abroad." This refers principally to her creations of Carmen, Manon and other French operas in a number of European and American capitals. Mme. Minnie Hauk is the first American to receive this distinction has been conferred, and there are but three or four other foreign singers who have received it.

Mme. Hauk and her husband, Van Wartegg, are at present in London.

President Cleveland, Secretary Whitney and W. W. Corcoran have bought boxes for the Fund benefit in Washington, April 18, paying \$100 apiece for them. The affair promises to be the biggest thing of the kind ever engineered outside of New York.

Spectacular Burlesque.

"Joseph Brooks and I have entered into a partnership," said Alfred Thompson, in conversation with a MIRROR representative, "for the production of spectacular burlesques on a grand scale, under the title of the Imperial Burlesque company. Our first production will be called The Arabian Nights. It is a musical burlesque, written by myself, and founded on the story of 'Aladdin and the Wonderful Lamp.' The musical selections will be arranged by Jesse Williams, and will comprise selections by that gentleman, and from such noted composers as Leo Delibes, Suppé, and Gounod.

The piece will have its first presentation at the Chicago Opera House, June 1, where scenery on a most elaborate scale is being painted by Mr. Albert. I have seen some of his work and I can safely say that the scenery will be a great surprise and will surpass anything of the kind ever seen before. The costumes are being made by Dazian, while the properties are now in the hands of Henry Brothers. There will be fully 150 people on

the stage. The chorus will be taken from this city, and the principal people already engaged include John D. Gilbert, formerly with Kate Castleton, Richard Carroll, Edwin Fay, Louis Montague and Lillian Alliston.

"I shall go to Chicago in May to stage manage and superintend the production generally, and will probably remain away a month. The burlesque will remain the whole Summer in Chicago and will be produced in this city in September—at which house I can't say. We have one open for us, but nothing is decided upon."

A Students' Matinee.

On the 17th of the month the directors of the New York School of Acting gave the public an opportunity to see the pupils of the School go through some of the exercises they have been occupied with during the last six or eight months, and on the 23d they gave a public performance in which they presented a part of the students of the current season, assisted by some of the students of the class of '84 and '85. As some of these latter, perhaps all, have had two years' experience on the regular stage, it was rather difficult to tell how far they were indebted to the School's teaching for whatever acquaintance they showed with the actor's art and how far they were indebted to the experience they have gained elsewhere.

The pronunciation of the pupils of the School is far from being what it should be; indeed, in the case of several of them it is very bad. They rarely misplace accents, but they frequently do what is worse: They mangle the vowel-sounds, which gives the utterance a boorish ring most offensive to the better-schooled ear. Then another serious fault, in the case of several, was a tendency to roll the letter r. This was most noticeable in the utterance of Misses Lombard, Swanston and Berold, and in that of Mr. Canfield. This rolling of the r is not English, and always sounds affected. The pronunciation of f-r-i-e-n-d is not fr-r-r-end.

The elocution of the pupils of the School is no better than their pronunciation; no, it is not so good. In light scenes they have a tendency to run their words together, which renders them indistinct. To be understood at only a short distance, the speech must be more measured than in a tête-à-tête. In heavy scenes, their utterance was mere fuss and fury. There was not a bit of nature in it, hence it was not effective. Rant generally gets applause from the groundlings, but it never really moves them; much less does it move the judicious. No woman in real life, no matter what the circumstances, ever speaks as Miss Berold spoke her lines in the scenes from Leah. Miss Berold was all the time asking herself what tone she should speak the next sentence in, not what thought the next sentence conveyed, and what would be the natural way of uttering it. "Can the tongue that lied still speak?" cried Miss Berold. Now, has Miss Berold, or have her teachers, any reasons for speaking this sentence in this way? None! Miss Berold does not know why she read it as she did, yet the reason is simple. The thought, the sense, had nothing to do with her emphasis; yet the thought should have had everything to do with her emphasis. Miss Berold had a certain amount of breath to expend on the sentence, and unconsciously she dealt it out to the more open vowel-sounds—to the vowels easiest to emphasize. This is the why; it can hardly be called a reason. Miss Berold should have gone over the words can the tongue that with comparative rapidity, then have emphasized lied, after which she should have taken a full breath, which would have enabled her to speak the words still speak with great force. This would not only have fully brought out the thought, but also have made an effective and artistic climax—it would have been natural. As it was, Miss Berold had no breath left for the words still speak, and of necessity she spoke them feebly.

The proper reading of the sentence is fairly well represented thus: "Can the tongue that lied—STILL SPEAK?" Miss Berold's reading of this sentence is a fair specimen of her reading throughout.

This midriff-and-larynx style of delivery never leads to anything that satisfies laudable ambition. It is the easy style. It taxes the brawn only, not the brains. It never sets itself the task of unravelling obscurities of diction or involutions of thought. This is a task the diaphragm never undertakes. The most important, and immeasurably the most difficult, part of the actor's art is the part the New York School of Acting evidently gives no attention to. This would be doubly apparent in the higher drama. The New York School of Acting would be more appropriately named if it were called a school of pantomime and aesthetic gymnastics. The pupils of the School have not yet even attacked the intellectual side of the actor's art. Of the art of handling the words they know nothing. In the handling of the words fame and fortune are possible; not so, however, in the walking of the stage and the sawing of the air. Find the woman that can speak the words of Queen Catherine in Henry VIII. as Charlotte Cushman spoke them, and you have the woman for whose services the managers will give five hundred dollars a night. She will quickly learn the "business" and the pantomime of the part.

Miss Wilhelmina Swanston, of the pupils in this season's class, impressed me as being the one that possesses the greatest possibilities; but the range of characters in which she will excel and be attractive will always be limited; and for these few she will need severe and special training.

The thing most worthy of commendation in Mr. Sargent's pupils is their bearing, which was thoroughly actor-like. They can all keep still, and their hands never seem to be in their way. I did not notice one of the young men trying to hide his hands, either in his pockets or behind his back; which is evidence, as far as it goes, that they have not been frequent visitors at a certain up-town theatre.

ALFRED AYRES.

John Gilbert's Condition.

The report in circulation a few days ago that New York was likely to lose at any moment one of the oldest and best actors—John Gilbert—saddened many a heart, and there arose a general sigh of relief when the news of his recovery was given out.

For the purpose of learning just what the condition of the veteran actor of Wallack's is a reporter of THE MIRROR called on him at his apartments in the Winchester Flats at Broadway and Thirty-first street. Mr. Gilbert looked to be in his usual condition as he advanced to meet the scribe. A shawl was thrown over his shoulders and a skull cap was pulled down close to his ears. In response to the inquiries after his health, he said:

"I am all right again, thank you. All I want now is strength. I shall be ready to play again in the course of a week or two. I've had a hard time of it, though. I had fever at first, and it was terrible—dreadful. At first I was taken quite seriously ill, so much so that my doctor brought in another one to consult with. But now I'm nearly myself again. I walked out three days and stayed out for twenty minutes to a half an hour. The first day I went out I only stayed ten minutes, but when I came back I was so weak I had to lie down again at once. That was last Thursday. But I'll come up all right again. I eat well and I sleep well, and so all I need is my strength.

I can't tell you how I got sick. I'm quite sure it was from no imprudence, for I am very particular, and have been all Winter. Even when I was acting in the School For Scandal I didn't go out of the house except to the theatre and back again, and that's hardly a block and a half away, as you know. I play in Old Heads and Young Hearts, after the Domine's Daughter. I was prevented from playing the Domine in that piece, which would have been the first new part I had centred since the production of The Silver King at Wallack's several years ago."

The Mirror Memorial Monument Fund.

Since our last issue \$4 additional has been received for the Fund. Of this sum \$2 was contributed by Mary L. Berrell, of the Clio Company and \$2 by C. T. Nichols of the Under the Gaslight company. The total amount subscribed to date is \$4 350 60.

Gossip of the Town.

Above we print a portrait of Crypti Palmoni, a young and promising actor who has been for several seasons attached to the companies of some of our best stars. He is said to be gifted and versatile, particularly displaying merit in comedy and character parts.

Fred Runnels has just returned from a long circus season in Cuba.

May Freeman has been re-engaged for the Casino company for next season.

M. C. Mandeville has taken Frank B. Blair's place with Salsbury's Troubadours.

Patti Rosa is on her way East, and will shortly appear in this city in Zip and Bob.

Dr. Hamilton E. Leach, physician to the Actors' Fund in Washington, is in town.

Catherine Lewis stars next season under the management of her husband, Donald Robertson.

During the Summer season the Star Theatre is to be redecorated and refurnished throughout.

George Richards has closed his season with We, Us & Co., his place being taken by C. B. Hawkins.

Cordelia's Aspirations will be revived at Harrigan's Park Theatre on Monday, April 18.

The Saints and Sinners company from the Madison Square Theatre closes season in Harlem on May 2.

The Actors' Order of Friendship has moved from its quarters, No. 101 East Fourteenth street, to No. 1227 Broadway.

Sydney Rosenfeld has written a play which will be presented at the Lyceum Theatre by the stock company next season.

Paul Arthur, at present with the Tin Soldier company, has received an offer to go with the Salsbury Troubadours next season.

At St. James' Hall (Bunnell's Museum), Buffalo, recently burned, the late Frank Chanfrau spoke his first lines on the stage.

A new play by Brander Matthews, Love and War, is reported to be under consideration for early production at Wallack's Theatre.

Fred Warde will rest during the week of April 4 in this city, and then start on his overland tour to San Francisco by way of the Southern route.

Charles S. Dickson is engaged for the Lyceum company next season. He is at present playing the Correspondent in Held by the Enemy.

Henry French has purchased The Butler, a three act comedy, which is now running at Toole's Theatre, London. It is by Herman C. Merivale.

Marguerite Saxton has received an offer to rejoin Marie Prescott, and will probably leave for Chicago in a few days for that purpose.

Two of the original London Great Pink Pearl cast have been engaged by Charles Overton for the production of the play at the Lyceum next September.

Negotiations are being made for the production of Haroor Lights by a special company at the Alcazar Theatre, San Francisco, during the Spring months.

There are those who believe that Adonis will not be much of a go in San Francisco, as all the specialties in the skit have been done to death by imitators out there.

Amelia Summerville may not go with Adonis to San Francisco, as she needs a rest. She will probably leave the company at the close of the Spring engagement in this city.

David Belasco and Clay M. Greene have rewritten Under the Polar Star, which was produced at San Francisco last Summer, and are arranging for its early production.

If the new theatre, to be erected by Messrs. Bailey, French and Sanger on the site of Cosmopolitan Hall will be ready by September 12, it will be opened by Booth and Barrett.

Nell Burgess opens at the Bijou Opera House in Vina on May 23 for a Summer run. The play will be put on the stage in good style, with the regular company in their old parts.

James T. Powers, of the Tin Soldier Company, intends starring next season. He is reading new plays, and this brain labor interferes somewhat with his performance of Rats.

Mr. Barnard, part author of The Main Line, has removed from his city residence to New Rochelle, so that he can attend to his play-writing where naught but Nature can disturb him.

Lew Dockstader still sings "Paddy Clancy's Shovel" at his minstrels. This is the song which was the occasion of quite a row at a dinner given on St. Patrick's Day in Philadelphia.

The position of comedian in Jennie Kimball's Opera company, left vacant by the sudden death of M. W. Fiske, is as yet unfilled. A good singing comedian will be selected for the vacancy.

It is an open secret that the caricatures in the World of the late lawyer, Ira Shafer, during the trial of Alderman Cleary and the letterpress accompanying them were the work of H. G. Carleton.

E. G. Gilmore and McKee Rankin have just signed for a spectacular production of Macbeth at Niblo's on Oct. 31. It will be embellished with Edgar S. Kelly's music written for the tragedy.

The State of Nebraska, which has on board the entire Wild West Show, sails for England this Thursday morning. Among others who leave on this vessel are the Fletchers, the well-known skatorial artists.

The demand for seats for the Wednesday matinee of Fedora at the Grand Opera House, at which Sarah Bernhardt was present, was so great that the entire house was almost sold out by Tuesday morning.

Humanity is the title of an English melodrama, the American rights of which are controlled by Charles Frohman. The piece will be given a production at the California Theatre, San Francisco, in July.

Howard P. Taylor's Snowflake is the grand spectac'le which E. G. Gilmore and the Kiralfy Brothers are arranging for production at Niblo's Garden at the opening of the Fall season next August.

Charles T. Ellis will be under the management of F. F. Proctor next season. He will appear in the late William Carleton's comedy, Casper the Yodler. Charles A. Wing, of Hartford, is booking the time.

Next season Frank Daniels will be under the management of Hayden, Dickson and Roberts in Howard P. Taylor's new comedy, Little Puck. The presses have already been started upon some elaborate printing.

Carl Hecker, an artist of this city, is busy on a life-size portrait of Augusta Van Doren and her St. Bernard dog. The picture will be 7 feet high by 4 1/2 wide and will be exhibited in all the large cities next season.

The combined Barnum and Forepaugh shows will add the hippodrome performances to their attractions next Monday. The season in this city will close on April 23. From then the circus goes to Brooklyn for a week.

Washington Irving Bishop appeared at the Chicago Opera House on Sunday night, and before the entertainment was over J. M. Hill had engaged him to appear for an entire week at the Columbia Theatre on a guarantee.

The Clear Up Trial, a burlesque of the trial of the indicted aldermen will be given at Dockstader's to-morrow (Friday) night. Among the people represented will be Daniel Dougherty, Joseph Pulitzer, Ira Shafer and Jacob Sharp.

Estelle Mortimer has been engaged for the part of Sagastina in the production of Big Pony at the Bijou Opera House to-night. The part was to have been played by Jennie Weathersby, who has retired temporarily from the stage, owing to the death of her sister.

Marie Louise Day will join the Hole in the Ground company at Chicago on Sunday next. The play is reported to be doing well on the road. It will not be seen in New York until the middle of September when it will be put on for a run of four or six weeks at the Fourteenth Street Theatre.

W. J. Scanlan and his company will rest during Holy week. Mr. Scanlan has never played during that week. He will end his season, which has been his most successful one at Hartford on May 21. On Easter Monday he resumes at the Walnut Street, Philadelphia, in The Irish Minstrel.

Russell Bassett is somewhat annoyed at being starred in a museum theatre in Chicago. He is here in New York and has no museum dates at present. But the Chicago posters have it otherwise. A Philadelphia museum announces quite a galaxy of well known minstrels, including Billy Sweatnam, Billy Rice, Simmons and Slocum, Frank Moran, Barney Fagan, etc. These knights of the stable have other arrangements, but museum managers do not allow such little things to interfere with their arrangements.

A pair of Normandy horses, weighing over 1700 pounds each, are carried in one of the cars attached to C. R. Gardiner's Zozo company. A saving of \$60 per week goes toward meeting the increased expenses caused by the new railroad law.

Manager Sam Fort, of Washington and Baltimore, was in the city the other day. He spoke in terms of lively satisfaction regarding the business done this season at Albion's beautiful Grand Opera House, Washington. The profits have reached large figures many weeks. The best attractions are booked for the future season.

Seats for the one hundredth performance of The Old Homestead, at the Fourteenth Street Theatre, which will be given on April 12 are being secured by mail. On Sunday last all of the company, as well as several of the scenes of the play, were photographed by electric light. It is

THE NEW YORK MIRROR.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Wilson and Rankin's Minstrels did a fair business at; very clever performance.

DAYTON.

The Grand (Reiss and Dickson, managers): Clio, with John A. Burleigh as Fabian, March 21; good business. The co. suffers by comparison with that of last season, all the old favorites have been taken away, the standard ballad, with Miles Corralis, is quite up to the standard. Scenery same as last season. One of the largest and most fashionable audiences of the season greeted Haverly's Minstrels 22. Billy Emerson resumed his past popularity amid much applause. All his old business is very reliable on account of the many seasons that have elapsed since his debut. The work of the German Opera Co. was brilliant throughout the entire time. Their first past finale The Colored Barn Verein. The Marble Statue Clog, A Midsummer Idyl and the operetta King of the Fijis place them head & shoulders above all as originators in minstrelsy. They are approached by many, but equalled by none. Add Rymas, "on the stump," is pleasing, while The Quaker City Quartette delighted all their audience. George Gruen's The King of the Fijis, demonstrated to be a comedian of rare ability. Oliver Vernon 23, in The Inside Track; large audience. The drama is by far the best. Byron has given us Co. is splendid, and evidently selected with much discretion. Hi Henry's Premium Minstrels 26; poor business.

Cores, W. F. Fiske, the comedian of the Corinne Opera Co., who died suddenly at the Palmer House, this city, registered himself as Moses W. Phryne, and it went to the world that way by Associated Press. "Fiske was the old fellow's last joke." Edwin F. May was here last week, the guest of Manager Reist. J. H. Haverly was here with his co.-Clio played a standing-room only. The Soldiers' Home 22—The Gormans, who have been very popular for ten years, will never their pleasant relations with J. H. H. next season and have a co. of their own. If the past work of these artists is any criterion, they will certainly cause a revelation in American Minstrel Success to them!

NORWALK.

Whittlesey Opera House (S. S. Levey, manager); Idle, March 22 in The Widow at advanced prices; full house. Dramatic event of the season and the star's first appearance in this city.

MOUNT VERNON.

Woodward Opera House (H. G. Hunt, manager); Crocker's kermis did an immense business March 21; perfect good; universal satisfaction.

Item. The Woodward will be improved during the summer, and no ten-cent co. will be permitted in the house next season.

YOUNGSTOWN.

Youngstown Opera House (W. W. McKeown, manager); Frederic Bryant in the play of Forgiveness drew a full house March 22. Of this play, and its change of name from the original, there has been a great deal of talk and otherwise. In the case of an actor Bryant, to infuse his vital energy into it, the play goes with great interest; not because it has much merit as a drama, but because Bryant is one of the most attractive, forceful and thoroughly disciplined actors that the last five years of American art has produced. The co. has one or two strong pro. The part of Devereux Dan was very well taken by Harry Harwood. Kate Forsyth with a strong co., proved to be fair business in Faithful Hearts and Marcelle 22-23. The latter comedy is anomalous, being without a villain or a soubrette. It is frothy, after the manner of Angiers but too long on tap; but with Forsyth as heroine it attracts. She is, to say the least, a comely woman to look upon.

In theings D. M. Wilson, a prominent managing director, will give a new American comedy. Among the features of the trial performance early in June for a personal benefit. The Youngstown dog has been selected to try it on. It is an acute dog, albeit of tender hide and, can distinguish between raw beef and tallow candle as a diet.

RAVENNA.

Road's Opera House (P. F. Read, manager); Francis Labadie in Nobody's Child 22, and Miradore 23; fair business.

ST. LOUIS.

City Opera House (Rosanne Gardner, manager); Frank Mayo, in Nordeck, delighted a large and fashionable audience March 22. One of the finest performances ever seen in our city. Maggie Mitchell April 1, Devil's Auction 3.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager); The names of Haverly and Emerson drew a big house for the Mastodon Minstrels March 21. The performances were over receipts on the standard. Clio drew the largest audience. The live performances, noise and variety of the Devil's Auction filled the bill. Fine scenery, good music and a shapely ballet pleased large houses 22-23.

NEWARK.

Opera House (J. H. Miller, manager); The Floy Crowell Dramatic co. played a very successful engagement last week. The star is very well supported by S. K. Chester, Justin Adams, Thomas E. Shea and Fred E. Cook.

Item. During the past week I met several of the male members of the Crowell co. and found all very pleasant gentlemen.—Maura, Thomas K. Shea and Fred E. Cook will go next season with Alberta Galatia, whose picture appeared in last week's MIRROR, and who is now supporting Mrs. Bowers.

LIMA.

Parrot Opera House (George E. Rogers, manager); The names of Haverly and Emerson drew a big house in The Inside Track 22; fair business. Kate Bryon's very popular and clever performance made a hit. Rhoda, in The Widow, 22; good business.

OREGON.

Portland. New Market Theatre (J. P. Howe, lessee manager); The Leslie Boyd co. played to fair business week of March 24, appearing in Playing Passion's Slave and Unknown.

PENNSYLVANIA.

Allentown. Music Hall (William Newhart, manager); Ullie Akerson died week of March 21, presenting Renah, Annette, Viola and The Pearl of Bayou. Miss Akerson a very attractive little actress, and rendered the parts most admirably. The attendance was large and the audience delighted. The support is good.

Academy of Music (J. H. Hagenbuch, manager); Fisher and Hassan's Cold Day co. 22-23. The weather was not very cold; still, financially, the co. were left. The play is a nonsensical skit, void of plot, yet in the hands of a very skillful and interesting. The Academy of Music Association gave a general entertainment night entertainment to a packed house. The programme consisted of athletic sports, eloc and sketches and was equal and in some respects superior to that given by visiting professionals. All the specialties were received with applause.

Menison William F. Cody (Buffalo Bill), accompanied by Colonel Patterson of Fort Collins and several prominent Philadelphians, business was very good. To date the past week and was shown the city by our prominent men. They expressed themselves as great as pleased with our beautiful city, which Buffalo Bill called the "Dandy City of Pennsylvania." On Friday evening the gentlemen we escorted to a private box by Miss Akerson's conception of the Gypsy's Daughter. Their visit was a success and the audience was greatly pleased. It will be extended that a large wagon factory will be located and a patent spring, which is owned by Mr. Cody, will be used in their construction.—I desire to thank Manager Frank Charvat for courtesies and a copy of Miss Akerson's poems.

HARRISBURG.

Opera House (Marley and Till, managers); P. F. Baker with his play Ch. 21 and Lena drew a fair audience, though the co. produced his usual series of new and old songs and dances. The management had well tolerated much that was new some years ago, and applauded the most deserving of his budget of specialties. The Silver King made a two nights' stand 22-23. Fairly good houses. The play was very acceptably rendered by a good co. King Hesdy was ably supported by Mary Mills as Nellie Denver. The fine scene was much admired.

DANVILLE.

Opera House, (W. H. Angle, manager); Leonor Brothers March 21; fair ho so at cheap prices. The attraction is a good one of its kind. Gus Williams 21; Dan Saly April 4.

WILKESBARRE.

Music Hall (H. Burgunder, manager); March 22, W. J. Scanlan in Shana-na-Lawn, supported by a very good co. Lillian Chantore, as Rose Redmond, made a very favorable impression. House crowded. Tony Deasier's Hamptons 22; fair houses afternoon and evening.

BRADFORD.

Wagner Opera House Wagner and Reis, managers; Marie Prescott, March 22; good business. Pygmalion and Galatea, to good house. Good satisfaction.

KAN.

Opera House (John Griffith, proprietor); Wren's Comedy co. drew large houses last week and gave very entertaining performances.

FRANKLIN.

Opera House (D. D. Grant, manager); Tony Deasier's Hamptons 22; fair houses a packed house March 22. The show was very fine and pleased every-

body. Forgiven was presented by Frederick Bryant and an excellent co. 22; fair audience; bad weather. Mr. Bryant received a call at the end of each act. Harry Harwood as Denver Dan was fine.

OIL CITY.

Opera House (Kane and Rogers, managers); Tony Dennis' Harmony Drago, a large house and gave great satisfaction March 22. Some very clever specialty people. Frederick Bryant in Forgiven 22; crowded house. The large audience was intensely interested. Bennett and Moulton Opera co. 4, week.

WARREN.

Library Hall (Wagner and Reis, managers); Marie Prescott gave Pygmalion and Galatea to fair business March 22. Good satisfaction. Kellar, the magician, good houses 22. The audiences, very fashionable, were delighted. The Little Tycoon 22. Maggie Mitchell 22.

ERIE.

Park Opera House (John P. Hill, manager); Packed houses last week, every seat in the house being sold in advance. The prima donna, Delta Fox, is a charming little lady, not yet seventeen years old. She has a sweet, flexible soprano voice of great range. The musical director, the conductor, the director, is a musical of high order. The co. are fortunate in securing her. The overture to Fa Diavolo, which was most heartily encored, was Miss Steiner's own composition. Tom Ricketts and H. J. Matthews are particularly pleasing in their work.

Items: Sadie Cushman left the B. and M. O. co. and returned to her home in Boston. The co. are doing well throughout the country. Their first past finale The Colored Barn Verein. The Marble Statue Clog, A Midsummer Idyl and the operetta King of the Fijis place them head & shoulders above all as originators in minstrelsy. They are approached by many, but equalled by none.

Add Rymas, "on the stump," is pleasing, while The Quaker City Quartette delighted all their audience.

Items: Clara Louise Kellogg 22, McNish, Johnson and Slavin's Minstrels 22.

ALTOONA.

Opera House (Marshall and Krider, managers); Chris and Lena March 22; fair house; giving excellent satisfaction. Clara Louise Kellogg 22, McNish, Johnson and Slavin's Minstrels 22.

LANCASTER.

Fulton Opera House (Ed. Becker, proprietor); Fisher-Man's Harmony Drago, a large house and gave excellent performances by a fine co., presented Faithful Hearts 22 and Marcelle 22. The audience, though not large, was well received.

GOODING.

King Street Opera House (William Halbach, proprietor); Sallie Hinton, supported by a good co., presented Hidden Hand, Little Sunshine, etc., to good business.

ARLINGTON.

Armenian Opera House (C. H. Hamilton, manager); Armenia's Home 22—The Gormans, who have been very popular for ten years, will never their pleasant relations with J. H. H. next season and have a co. of their own.

If the past work of these artists is any criterion, they will certainly cause a revelation in American Minstrel Success to them!

MOUNT VERNON.

Woodward Opera House (H. G. Hunt, manager); Crocker's kermis did an immense business March 21; perfect good; universal satisfaction.

Item. The Woodward will be improved during the summer, and no ten-cent co. will be permitted in the house next season.

YOUNGSTOWN.

Youngstown Opera House (W. W. McKeown, manager); Frederic Bryant in the play of Forgiveness drew a full house March 22. Of this play, and its change of name from the original, there has been a great deal of talk and otherwise. In the case of an actor Bryant, to infuse his vital energy into it, the play goes with great interest; not because it has much merit as a drama, but because Bryant is one of the most attractive, forceful and thoroughly disciplined actors that the last five years of American art has produced. The co. has one or two strong pro. The part of Devereux Dan was very well taken by Harry Harwood. Kate Forsyth with a strong co., proved to be fair business in Faithful Hearts and Marcelle 22-23. The latter comedy is anomalous, being without a villain or a soubrette. It is frothy, after the manner of Angiers but too long on tap; but with Forsyth as heroine it attracts. She is, to say the least, a comely woman to look upon.

In theings D. M. Wilson, a prominent managing director, will give a new American comedy. Among the features of the trial performance early in June for a personal benefit. The Youngstown dog has been selected to try it on. It is an acute dog, albeit of tender hide and, can distinguish between raw beef and tallow candle as a diet.

RAVENNA.

Road's Opera House (P. F. Read, manager); Francis Labadie in Nobody's Child 22, and Miradore 23; fair business.

ST. LOUIS.

City Opera House (Rosanne Gardner, manager); Frank Mayo, in Nordeck, delighted a large and fashionable audience March 22. One of the finest performances ever seen in our city. Maggie Mitchell April 1, Devil's Auction 3.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager); The names of Haverly and Emerson drew a big house for the Mastodon Minstrels March 21. The performances were over receipts on the standard. Clio drew the largest audience. The live performances, noise and variety of the Devil's Auction filled the bill. Fine scenery, good music and a shapely ballet pleased large houses 22-23.

NEWARK.

Opera House (J. H. Miller, manager); The Floy Crowell Dramatic co. played a very successful engagement last week. The star is very well supported by S. K. Chester, Justin Adams, Thomas E. Shea and Fred E. Cook.

Item. During the past week I met several of the male members of the Crowell co. and found all very pleasant gentlemen.—Maura, Thomas K. Shea and Fred E. Cook will go next season with Alberta Galatia, whose picture appeared in last week's MIRROR, and who is now supporting Mrs. Bowers.

LIMA.

Parrot Opera House (George E. Rogers, manager); The names of Haverly and Emerson drew a big house in The Inside Track 22; fair business. Kate Bryon's very popular and clever performance made a hit. Rhoda, in The Widow, 22; good business.

OREGON.

Portland. New Market Theatre (J. P. Howe, lessee manager); The Leslie Boyd co. played to fair business week of March 24, appearing in Playing Passion's Slave and Unknown.

PENNSYLVANIA.

Allentown. Music Hall (William Newhart, manager); Ullie Akerson died week of March 21, presenting Renah, Annette, Viola and The Pearl of Bayou. Miss Akerson a very attractive little actress, and rendered the parts most admirably. The attendance was large and the audience delighted. The support is good.

Academy of Music (J. H. Hagenbuch, manager); Fisher and Hassan's Cold Day co. 22-23. The weather was not very cold; still, financially, the co. were left. The play is a nonsensical skit, void of plot, yet in the hands of a very skillful and interesting. The Academy of Music Association gave a general entertainment night entertainment to a packed house. The programme consisted of athletic sports, eloc and sketches and was equal and in some respects superior to that given by visiting professionals. All the specialties were received with applause.

Menison William F. Cody (Buffalo Bill), accompanied by Colonel Patterson of Fort Collins and several prominent Philadelphians, business was very good. To date the past week and was shown the city by our prominent men. They expressed themselves as great as pleased with our beautiful city, which Buffalo Bill called the "Dandy City of Pennsylvania." On Friday evening the gentlemen we escorted to a private box by Miss Akerson's conception of the Gypsy's Daughter. Their visit was a success and the audience was greatly pleased. It will be extended that a large wagon factory will be located and a patent spring, which is owned by Mr. Cody, will be used in their construction.—I desire to thank Manager Frank Charvat for courtesies and a copy of Miss Akerson's poems.

HARRISBURG.

Opera House (Marley and Till, managers); P. F. Baker with his play Ch. 21 and Lena drew a fair audience, though the co. produced his usual series of new and old songs and dances. The management had well tolerated much that was new some years ago, and applauded the most deserving of his budget of specialties. The Silver King made a two nights' stand 22-23. Fairly good houses. The play was very acceptably rendered by a good co. King Hesdy was ably supported by Mary Mills as Nellie Denver. The fine scene was much admired.

DANVILLE.

Opera House, (W. H. Angle, manager); Leonor Brothers March 21; fair ho so at cheap prices. The attraction is a good one of its kind. Gus Williams 21; Dan Saly April 4.

WILKESBARRE.

Music Hall (H. Burgunder, manager); March 22, W. J. Scanlan in Shana-na-Lawn, supported by a very good co. Lillian Chantore, as Rose Redmond, made a very favorable impression. House crowded. Tony Deasier's Hamptons 22; fair houses afternoon and evening.

BRADFORD.

Wagner Opera House Wagner and Reis, managers; Marie Prescott, March 22; good business. Pygmalion and Galatea, to good house. Good satisfaction.

KAN.

Opera House (John Griffith, proprietor); Wren's Comedy co. drew large houses last week and gave very entertaining performances.

FRANKLIN.

Opera House (D. D. Grant, manager); Tony Deasier's Hamptons 22; fair houses a packed house March 22. The show was very fine and pleased every-

body. Forgiven was presented by Frederick Bryant and an excellent co. 22; fair audience; bad weather. Mr. Bryant received a call at the end of each act. Harry Harwood as Denver Dan was fine.

THE NEW YORK MIRROR.

N. S. WOOD: Indianapolis 28, week, Philadelphia April 4, week, Wilmington, Del., 11, week.
N. C. GOODWIN: N. Y. City—indefinite season.
NIGHT OFF CO.: Nantucket, Ct., 31, Waterbury April 1, New Britain 2, W. Springfield 4, Willimantic 5, Fall River, Mass., 6, Brockton 7.
NEWTON BREWER: Baltimore 28, week.
NEWTON BREWER CO.: Victoria, B. C. 6, Port Townsend 7, Seattle 8, Walla Walla 10-11, Pendleton 12-13, Baker City 14-15.
ONLY A FARMER'S DAUGHTER CO.: Nevada, Mo., 31, Sedalia April 4.
OLIVER BYRON: Chicago 28, week, Aurora April 4, Rockford 5, Joliet 6, Madison, Wis., 7, Milwaukee 8-9, The Rio 11, week.
ON THE RIO GRANDE: Philadelphia 28, week.
OLIVE'S REVENGE: Washington 28, week.
ONE OF THE HARVEST: Fort Wayne, Ind., April 4-6, Crawfordsville 9.
PATRICK MARKHAM: N. Y. City 28, week, Philadelphia April 4, week, Newark 11, week.
PASSION'S SLAVE CO.: Allentown 31, Reading April 1-2, Brooklyn, E. D., 4, week, Trenton, N. J., 11-12, New Brunswick 13-14, Elizabeth 15, Morristown 16, Brooklyn 18, week.
PARLOR MATCH CO.: Toronto 31, April 2, Brooklyn 11, week, N. Y. City 18, week, Philadelphia 25, week.
PLANTERS' WIFE CO.: Milwaukee 21-April 1.
PARK ROSE: Anderson, Ind., 21, Muscle April 1, Lima, O., 2, Kenton 4, Morrison 5, Springfield 7, Xenia 8, Washington C. H., 9.
P. F. BAKER: Hartford, Ct., 4, 6, Troy 7-9, N. Y. City 11, week.
PATRONS OF PARIS CO.: Utica 28, week.
PRIVATE SECRETARY CO.: Baltimore 4, week, Harrisburg, Pa., 11, Remond in Williamsport 13, Toronto 4-16, Peck's BABY BOY: Rochester 28, week, Malone, N. Y., April 8.
R. H. MANTLELL: Chicago 21, two weeks, Saratoga April 8.
RHEA: Chicago 28, week, Cedar Rapids, Ia., 13, Marshalltown 14.
RICHARD MANFIELD: Boston 28, week, Providence April 4-6, Taunton 11, week, Fitchburg 8, Brockton 12, Troy 13, N. Y., 14-15, Schenectady 13, Utica 14, Worcester 15, Holyoke 16.
RAO BABY CO.: Lawrence, Mass., April 1-2, Haverhill 4, Portland, Me., 5-6, Lynn 7, Holyoke 8, Springfield 9, Pittsburgh 11, week, Chicago 28, week.
ROBERT DOWNEY (Gladiator): N. Y. City 28, week, Philadelphia April 4, week.
ROBSON AND CRANE: Kansas City 28, week, Denver April 4, week, Topeka 11, week, Louisville 12, week, Omaha 13-15, Minneapolis 16, week, St. Paul 25, week.
ROSINA VOKES CO.: Buffalo 28, week.
REDMUND-BARRY CO.: New Orleans 21, two weeks.
ROSE COGLIANI: Washington 28, week, Boston April 18, week.
ROLAND REED: San Francisco 28, two weeks.
ROMANY RUE CO.: Providence 28, week, Pittsburgh April 4, week, Providence 11, week, Baltimore 18, week, Cincinnati 11, week.
RILEY DRAMATIC CO.: Washington, Ind., 28, week.
RIGHTEOUS' CO.: Lancaster, Pa., 28, week, Columbia April 4, week.
RING OF IRON CO.: Louisville 28, week, Pittsburgh April 4, week, Cincinnati 11, week.
SOL SMITH RUSSELL: Brooklyn 28, week.
SILVER SPUR CO.: Buffalo 28, week, Philadelphia April 4, week.
SARAH BERNHARDT: N. Y. City 14, three weeks.
SATURNUS AND SINGER CO.: Baltimore 28, week, N. Y. City April 11, two weeks, Washington 28, week.
STRANGERS OF PARIS CO.: Buffalo 28, week.
SKIPPED BY THE LIGHT OF THE MOON: Troy 28, week, Syracuse April 4, week, Rochester 11, week.
SALSBURY'S TROUADOURS: Montreal 28, week, Ottawa April 5, Brockville 6, Kingston 8, Toronto 11-13, Rochester 15-16.
SILVER KING CO. NO. 2: Norristown, Pa., 2.
SILVER HINTON: Huntington 28, week, Reading April 11, week.
SILVER KING CO.: Pittsburgh 28, week, Albany 11, week, Troy 18, week.
SHERIAH: Lowell, Mass., April 1-2.
SHADOWS OF A GREAT CITY: Chicago 28, two weeks, Kalamazoo, Mich., April 11-12, Bay City 13-14, E. Saginaw 15-16, Cleveland 18, week, Erie, Pa., 25-26, Newcastle 28, week.
SHOWBOAT: St. Louis April 4, week, Louisville 11, week, Cincinnati 28, week, Kansas City 11, week, April 1, Chatham 2, week.
STEVENS CO.: Freeport Ill., 28, week, Dubuque, Ia., April 4, week.
SAYVILLE COMPTON CO.: Wellsville, N. Y., 28, week, Hornellsville 4, week, Dunkirk 18, week.
STETSON'S UNCLE TOM CO.: Ft. Wayne, Ind., April 1-2.
TAKEN FROM LIFE CO.: Boston 18, week.
TIN SOLDIER CO.: Philadelphia 28, week, N. Y. City April 4, week, Cleveland 11, week.
TOURIST'S PHAID: Ipswich 28, week.
TOWN HALL: Jersey City 11-12.
TRAVELERS CO.: La Porte, Ind., 28, week, Ottawa, Ill., April 4, week.
T. J. FARRELL: Chicago 28, week, Cleveland April 4, week.
TWO TRAMPS CO.: Newport, R. I., 31, New Bedford, Mass., April 1, Fall River 2.
UNDER THE GASLIGHT CO.: (Turner's): Brooklyn 28, week, Wilmington, Del., April 4, week, Buffalo 11, week.
ULLIE AKERSTROM: Reading, April 4, week, Waterbury, Lt., 11, week, Springfield, Mass., 18, week, Pittsfield 25, week.
WILBER-DAMATIC CO. NO. 1: Akron, O., 28, week, Dayton April 4, week.
WILBER DRAMATIC CO. NO. 2: Elkhart, Ind., 28, week, Lima, O., April 4, week, Sandusky, 11, week.
WAITE COMPANY CO.: Columbia, Pa., 28, week, Cumberland, Md., April 4, week, McKeepsport, Pa., 11, week.
WHITE SLAVE CO.: Philadelphia 28, week, Norristown, Pa., April 4.
WAGS OF SIN CO.: Holyoke, Mass., 1, Salem 7.
WILSON BARRETT: Boston 21, two weeks, New York April 4, two weeks.
WILSON DAY'S CO.: Brantford, Ont., April 4, two weeks.
W. J. SCANLAN: Trenton, N. J., 31, Pittston, Pa., April 1, Elizabeth, N. J., 2, Philadelphia 11, week, Harlan 18, week, Brooklyn 25, week.
Z. CO.: Jersey City, A., 2.
Z. CO. PETERSON, N. J.: Elizabeth April 1, Red Bank 4, 5, 11, 12, 15-18, Paterson 1, 2, 6, Allentown 7, Norristown 8, Lancaster 9, York 11, Harrisburg 12-13, Columbia 14, Reading 15-16, Wilkesbarre 18, Scranton 19, Binghamton 20, Elmira 21, Lock Haven, Pa., 22, Tyrone 23.
ZITKA CO.: St. Louis 28, week, Cincinnati April 4, week, Philadelphia 11, week.

OPERA AND CONCERT COMPANIES.

ADRILIN PANTO: Toronto 6.
AMY GORDON OPERA CO.: Oil City, Pa., 28, week, Allentown 4, week, Binghamton 11, week.
ARONSON'S CIRCUS COMPANY: April 1-2.
BOSTON PINAFARINA CO.: Keene, N. H., 31, Brattleboro, Vt., April 1, Bellows Falls 2.
BLAIR-BERKMAN OPERA CO.: Kansas City, Mo., 31, April 4, Leavenworth, Kas., 7-9, Atchison 10-12, St. Joseph, Mo., 14-16.
BOSTON IDRALS: Minneapolis 28, week, Omaha 4-6, Kansas City 7-9.
BUTTERWORTH OPERA CO.: Newcastle, Pa., 28, week, Oil City April 4, week.
BENNSBERG OPERA CO.: Butler, Mo., 31, Neva 2, April 1, Clinton 2, Houville 4, Moberly 5, Columbia 6, Fulton 7, Marshall 8, Lexington 9, Kansas City 11-13.
BENNETT-MOUTLON OPERA CO.: Haverhill, Mass., 28, week, Salem 4-6.
BOSTON STAR CONCERT CO.: Kenton, O., 31, Tiffin 4, Toledo 5, Akron 6, Galion 8, Washington 11, C. H. 6, Toledo 7, Greenacres, Ind., 9, Chicago 11-14, Union City, Ind., 15.
CARLETON OPERA CO.: San Francisco 28, week, Los Angeles, April 4, week, Salt Lake 18, week.
CLARA LOUISE KELLOGG: Altoona, Pa., 1, Waterloo, N. Y., 16.
DUFF'S OPERA CO.: Chicago 21, two weeks.
EMMA ABBOTT OPERA CO.: Indianapolis 31, April 2, Toledo 4, week.
GYSF. BARON CO.: Boston 14, three weeks.
GILMIRE'S HAND: Massillon, O., April 1, Sandusky 2, Toledo 4, Ann Arbor, Mich., 5, Flint 6, Bay City 7, Saginaw 8, Lansing 9, Jackson 11, Fort Wayne, Ind., 12, Elkhart 13, South Bend 14.
GOLDEN'S OPERA CO.: Rockford, Ill., 28, week.
HAMILTON OPERA CO.: Carlisle, Pa., 1-2.
KIMBALL OPERA CO.: Columbus 28, week, Cleveland 11, week.
LITTLE THOMAS CO.: Pittsburgh 28, week, Cleveland April 4, Troy 7, Warren, Pa., 12.
MARTIN'S OPERA CO.: Rockport, Ind., April 1, Petersburg, 2, Washington 4-5, Seymour 6, Madison 7-8.
MC CALLU'S BLACK HUSSAR: New Haven 31-April 1, Hartford 2, Bridgeport 5.
MC CALLU'S RUGBY: Chicago 28, four weeks.
MC CALLU'S LORRAINE: St. Louis 28, week, Chicago, April 4, two weeks.
MCGIBBEN FAMILY: Colfax, Ind., April 2, Truckee 4, Virginia City 6, Carson 7, Reno 8.
NATIONAL OPERA CO.: N. Y. City 7, four weeks, Syracuse, N. Y., April 5, Columbus 8.
Noss Family: Hellertown, Pa., 1, Allentown 2, Frenchtown, N. J., 4, Lambertville 5, Bordentown 6, Burlington, N. Y., 7, Revere 9.
PARK'S OPERA CO.: Los Angeles, Cal., 21, two weeks.
ROCKWOOD: Canandaigua, N. Y., 11.
STATE OPERA CO.: Brooklyn 28, five weeks.
STATION'S OPERA CO.: Jamaica, Mass., 6.
THALIA OPERA CO.: St. Louis 28, week.

WILBUR OPERA CO.: Newark, N. J., 28, week, Lowell, Mass., April 4, week, Hartford 11, week.

MINSTREL COMPANIES.

BAIRD'S: Reno, Nev., 5, Carson 6, Virginia 7-9.
DUF-BE BENEDICT: Crawfordsville, Ind., 1, Kokomo 4, Georg 5, Kokomo, Ind., April 4, Muscatine 8.
HAVERLY'S: Baltimore 28, week, Springfield, Mass., April 12.
Hi. HUGHES': Connersville, Ind., 31, Columbus April 4, Edinburgh 5, Greenacres 6, Brazil 7, Paris, Ill., 8 Mattoon 9.
MCNISH, JOHNSON AND SLAVIN'S: Norfolk 21, Richmond, April 1, Alexandria 2, Washington 4-6, Harrisburg, Pa., 7, Altoona 8, Johnstown 9, Toledo, O., 12, T. P. W., South Bend, Ind., 2, Milwaukee April 3, Cedar Rapids, Ia., 6, Denver 11, week.
UNITED OPERATIC: Reed City 31.
WILSON'S RANKIN'S: Cleveland 28, week, Toledo April 4, Findlay 5.
WHITMORE AND CLARK: Springfield, Mass., 4, week.

VARIETY COMPANIES.

AMERICAN NOVELTY CO.: Brooklyn 28, week.
ANDY HUGHES' CO.: Newark 28, week.
Big FOUR: N. Y. City 28, week.
DUNCAN-CLARK CO.: Mattawan, N. Y., 31, Tarrytown 1, Sing Sing 2, N. Y. City 4, two weeks.
GUS HILL'S CO.: Mattawan 28, week, Cleveland April 4, week, Albany 11, week.
GRAN STEPHENS CO.: Hartford 31, April 2, Washington 4, week.

WAR HAS SHEATHED ITS SHINING SWORD.

The eloquent tongue of peace is stilled. What remains? What dominant voice do we wait for? What master of men can take rank in eminence and primacy with the chiefs who have gone?

It is specially incumbent on us as watchmen upon the walls to discern the approach of an aspirant whose lines lie on the vast field of Human Nature and which have furnished to history in other countries giant spirits in other spheres.

The third entrance to the field, the bold and chivalric challenger who sounds his bugle with no uncertain blast, bears on his standard the blazon Art and accepts in other lands the poet and the dramatist as of the first rank and worthiest to be honored among men.

Whither shall we look and whence shall come the intellectual representative who can call around his departure with a pomp and glory that shall shine with a supine lustre and sweep the chords of our people with a deeper music and a loftier emotion? Over whose grave shall be intoned the massive epic? From whose imagination will emerge the royal robes of tragedy? Shall not the lyric of the bard, clothed in music and the melody of love and heroism and poetry, peal forth to the ends of the land from the harp of the Meistersinger? Nobly, properly and decorously, we may claim among our national pageants the presence of such eidolons.

What is the duty and function of the decorative genius of our country is not altogether unguessed or unknown, for we find it plainly recited in lines set forth by the most obscure of our American verse-makers nearly a century ago,

Thus is the demand of the national bard summarized:

Gather all kinds of this boundless realm
To sp'k a common tongue in thee. Be thou
Heart, pulse and voice, whether pent hate overwhelm
The stormy speech or young love whisper low.
IDA SIDDONS: Buffalo 28, week, N. Y. City, April 4, week, Brooklyn 5, Pittsburgh 18, week.
INTERMISSION STAR CO.: N. Y. City, 21, two weeks.
Newark, N. J.: April 4, week.
KELLY AND MURPHY: N. Y. City 21, two weeks, Newark April 4, week.
LILY CLAY'S CO.: Montreal 4, week.
LILY HALL'S CO.: Chicago 28, two weeks, Cleveland April 11, week, Pittsburgh 18, week.
Marshall CO.: Cincinnati 28, week, Louisville April 4, week, Chicago 11, week.
MACCO: Brooklyn 28, week.
MOORE-VIVIAN CO.: Danbury, Ct., 1, Greenwich 2, Paterson, N. J., 4, week.
NIGHT OWLS: Philadelphia 28, week, Pittsburgh April 4, week.

PAT Rooney: Canandaigua, N. Y., 31, Batavia April 1, Lockport 2, Rochester 4, week, N. Y. City 11, week.
REILLY AND WOOD CO.: N. Y. City 28, week.
ROUTE-SANTLEY CO.: Washington 28, week.
SID FRANCIS: Washington 28, week, N. Y. City April 4, week.
SHEREHAN AND COVENE: Baltimore 28, week.
WESTON BROTHERS: Boston 28, week, N. Y. City April 4, week.

MISCELLANEOUS.

ARIZONA JEW: Fort Scott, Kan., 7.
BRISTOL'S EQUUSCULUM: Auburn, N. Y., 28-April 9, Ithaca 4, week, Syracuse 11, week, Cortland 18-20, Binghamton 21-23, Elmira 25, week.
CROCKER'S HORSES: D. Finch, O., 31-April 1-2, Fort Wayne, Ind., 4, week, Richmond 11, week.
HELMING AND LOVINS: Louisville 31-April 2, Cincinnati 4, week, Chicago 11, week.
KELLAR'S: Newcastle, Pa., 21-April 1, Elmira, N. Y., 4-7, Erie, Pa., 11-14, O. City so-1, Franklin 22-3, Cleveland May 2, week.
PROFESSOR GLAS: Washington 28, week.
MORR'S PARADOX: Detroit 4, week, Lansing 11-12, Jackson 13-14, E. Saginaw 15-16, Indianapolis 18, week.
RAYMONDS (Meissner): Cleveland 21 two weeks, Richmond, Ind., April 4, week, Kansas City 11, two weeks, Belvidere, Ill., 25, week.
TONY DENNIS CO.: Philadelphia 28, week, N. Y. City April 4, week.
TAYLOR'S WONDERS: Poukeepsie, N. Y., 31-April 1.

A Statistician on Deadheads.

An astute business manager sat in the box-office of his establishment yesterday in a meditative frame of mind. He had just given a chorus-girl from the Bijou a box for the Wednesday matinee, and naturally his thoughts turned in the direction of deadheadism. A representative of THE MIRROR offered the B. M. a Rosa Perfectos (supplied by the office to lure reticent professionals into silver speech), and a few whiffs of the fragrant weed brought about the desired effect. The thoughts found expression in fluent words.

"Nobody has any conception," said the B. M., confidentially—"that is, nobody save the managerial fraternity—to what a frightful extent the free-pass epidemic has spread in New York. How to check it would puzzle Pasteur. It is not the legitimate newspaper men, mind you—the critics and the reporters that write about the theatres—that bother us. They are welcome, and we'd be willing to have them call on us oftener. The miscellaneous deadheads are what we ought to kick at. But we don't. Like a parcel of imbeciles we go on making more of them year after year.

"Did you ever stop to figure up how many people pass into the theatres every year without paying a cent for their amusement?" The B. M. took up a lead pencil and jotted down some figures as he spoke.

"Let's take one month for example. Each theatre has, we will say, 300 bill boards, for which two tickets apiece are given; that's 600. Then the combination puts out 1,000 lithographs, and there are four combinations on the average, in four weeks; that's 4,000. Each theatre has about fifty policemen who get a ticket apiece, and whose families go, too, at the rate of two in a party. The Fire Department is the same. Then there are the people you don't know, the chronic deadheads, the friends of friends, etc., to the number of a hundred. Then the people who do work for you, and get paid for it, but must have passes—two a day. Out-of-town editors muster to the number of a pair every day. Then you can count in actors, railroad men, managers, agents, employees, hotel men, bell-boys and waiters, Western Union Telegraph Company people, American District officials, etc., to the tune of another hundred. The bill posters come up smiling about twenty-five strong. Add these items up and you'll find that one theatre in one month passes in 5,245 people. The thirty New York theatres thus encourage 157,350 deadheads every thirty days, or in one year 1,888,200. You can carry this out yourself for ten years and find that—"

But the statistician had said quite enough. The bewildered reporter fled, clearly convinced that N. W. York's inhabitants are all deadheads, nobody pays anything to see a performance, and the managers are to a unit millionaire benefactors who run the theatres for the mere fun of the thing.

Next!

It is the prerogative of the barber, by uttering his official monosyllable, to decide who shall take his turn to be decorated and aggrandized in a manner fitting him to present himself in the select assemblies of men. In like manner the journalist looks forth from his tower of observation in a corner of the Temple of Fame to diagnose the coming candidate for primacy of entrance to the house and home of the immortals.

Having during the last year done the honors and sarcophagized two of our demi-gods—the one the great American war athlete, the other the champion orator of our domain—in what direction will logical observers be prompted to look for man to complete the grand trio.

War has sheathed its shining sword. The eloquent tongue of peace is stilled. What remains? What dominant voice do we wait for? What master of men can take rank in eminence and primacy with the chiefs who have gone?

It is specially incumbent on us as watchmen upon the walls to discern the approach of an aspirant whose lines lie on the vast field of Human Nature and which have furnished to history in other countries giant spirits in other spheres.

The third entrance to the field, the bold and chivalric challenger who sounds his bugle with no uncertain blast, bears on his standard the blazon Art and accepts in other lands the poet and the dramatist as of the first rank and worthiest to be honored among men.

Whither shall we look and whence shall come the intellectual representative who can call around his departure with a pomp and glory that shall shine with a supine lustre and sweep the chords of our people

THE NEW YORK MIRROR.

London News and Gossip.

LONDON, March 17.

Another cold snap, and down of course have gone the receipts of London managers. This week snow and fog have come to make still more unendurable the little life which east winds have left in us. All things considered, it is perhaps as well that there is not much in the way of theatrical novelty to fetch us out of doors o' nights at present. The operatic stage is, however, in full blast just now. If arrangements already made are carried out to their bitter end, we shall have a continuous run of opera in London right away up to the end of July. It is not quite clear what will become of the various impresarii when all is over. Doubtless they have their own private reasons for the faith which is in them, but these are most certainly not discernible by the naked eye. On Saturday night Mr. Mapleson started his season of cheap Italian opera at Covent Garden. This is to be followed in a few weeks by Signor Lafo's season at the same house. The Carl Rosa season begins at Drury Lane the first week in May, and Augustus Harris proposes to follow it with an Italian opera of his own sharp on the close of Rosa's term (so it is said), much to Rosa's disgust.

Meanwhile pantomime still rages at Old Drury—though in a somewhat abated form—partly owing to Lent, partly to the cold weather; but chiefly, I suspect, because people are getting just a wee tiny bit tired of the show, even though it is, as Harris advertises, "equal to three pantomimes rolled into one." Harris will close during Passion week, but has bound himself by a curse to run the pantomime over Easter. Artful man! He knows that if he can keep going till the youngsters come home for the holidays he will get a fresh send-off which will do him a bit of good.

Mapleson opened with the well-worn but still popular *La Traviata*, and filled his house from floor to ceiling. If it was all money he did well, for the production could not have cost him much. Bearing in mind some of the discomforts in front—and they were many—some might be inclined to describe the opening of the season as not only cheap but nasty. It is said that there was financial trouble between the manager and his primo nomeno, Runcio. Anhow, R. declined to do business except on a cash basis, and at the last moment—five o'clock on Saturday evening, to wit—Mapleson had to find another Alfredo. He found him in a man named Ria, of whose performance it would be kinder under the circumstances to say nothing.

The success of the evening was made by the *Violetta*, Mlle. Nordica, which is Italian operatic, you know, for Miss Norton. I am told that this young lady is an American. Also that she failed recently in the same part at Milan—at least so says a spiteful old paragrapher in E. Yates' paper, the *World*. Statements are not necessarily true because this person makes them, but if Miss Norton did fail at Milan it could not have been for want of ability. Good judges here pronounce her general style not unlike that of Nilsson. She phrases correctly, and she sings absolutely in tune.

On Tuesday Mapleson turned on *Rigoletto*. Though the cold snap had set in with renewed severity, the theatre had not been warmed, the stairways were still uncarpeted, and delicate women gathered together their wraps in vain to defend themselves from the cruel draughts which blew across the stalls. M. Lherie, a French baritone, scored as *Rigoletto*, and Mlle. Nordica, as *Gilda*, maintained the favorable impression she has already made. The stage mismanagement did not add to the general effect. To-night they play *La Favorita*.

Little Mr. Penley, the low comedian, is still laid up with chicken-pox, or measles, or mumps, or something; but the *Globe* re-opened on Monday evening nevertheless. Landlily anxious no doubt to give his patrons plenty for their money, Mr. Hawtree put up three pieces—a one-act comedietta, by W. A. Elwood, entitled *After Many Days*; *The Snowball*, by Sydney Grundy, and a one-act musical absurdity called *Crazed*, by Alfred R. Phillips, son of the late Watts Phillips. *Crazed* and *The Snowball* are old gods, but *After Many Days* was then seen for the first time. If by this statement I seem to imply that there is anything new or original about it, please understand that I have said what I didn't mean. All the same, *After Many Days* is not by any means a bad bit of work, and will probably be found useful as a curtain raiser. Though they call it a comedietta, it is really a sort of miniature melodrama without a murder—only a breach of trust. The breaker of the trust has a daughter, and she has a sweetheart, who is very hard up. A blackmailer, who knows all about the breach of trust, discovers that this young man is the very person who suffered by it, and therefore explains the whole business to him—"for a consideration" of course. Instead of having the trustee "sent up," however, the magnanimous youth merely asks for his daughter's hand in marriage, which being granted, down comes the curtain.

W. W. Lessore made a clever character of the blackmailer, and the heroine was very prettily played by a very pretty young

lady—Miss Blanche Herlock—a parson's daughter, who has lately taken to the stage.

The *Snowball* is full of wild improbabilities, but is screamingly funny nevertheless. The trail of the old French serpent is sufficiently obvious all the time, though in the process of rendering the plot less calculated to bring a blush to the cheek of Mr. Podsnap's young person. Much of the original humor of the situation has probably dropped out. The moral (if any) is that it is always best to be candid and straightforward with your wife. All manner of troubles fall upon the head of one *Felix* because when he went to see *Pink Dominos* he told his wife he was going to dine with a friend. She, on the other hand, had told him she was going to the classical concerts, but when he got to the theatre, whom should he see in a private box but his wife and sister-in-law. *Felix* thought they didn't see him, but they did; and when he hurried home first and arranged a little plot to vindicate his marital authority, Mrs. *Felix* had already arranged one on her own account to vindicate hers. Mrs. *Felix* manages to make her husband believe that she has found him out in an intrigue with her maid *Penelope*—which likely enough there was some foundation for it. *Oscar*; *un Mari qui Trompe sa Femme*, but which in *The Snowball* has absolutely no existence. Hence *Felix*'s fears of his wife's jealousy have an air of unreality which renders a lot of make believe necessary before you can look at things from Grundy's view-point. Uncle John, a fat old fogey, complicates matters by his interference, and *Penelope* plays the devil with all concerned. From time to time all the characters pursue each other in and out of the four doors which the interior presented possesses. After about an hour and a half of this business, husband and wife do what they might easily have done at the outset—explain in six words—and the curtain falls.

So far so good. But why "Snowball," anyhow? The notion probably is that *Felix*'s lies increase in magnitude as they roll on, but for all practical purposes the piece might just as well have been called *Cough Ball* or *Cannon Ball*. Pepple was to have played *Felix*. In his absence Hawtree took it in, and really played very well, though of course in a very different way from what the little man would have played the part. Ponderous Mr. Hill, as Uncle John, made the usual amount of comic capital of his own obesity, and bright, c'ever little Fanny Brough was admirable as *Penelope*.

Crazed is a very funny little piece, and Hill is notoriously good as the mad composer, Beethoven Brown, but I can't stand three pieces in one night, and when *The Snowball* was over I incontinently got up and got.

Next week I may have something to tell you concerning complications that have arisen among the management of the Comedy Theatre—which its name is *Miss Violet Melnotte*. For the present I will merely say that the notices are up for Paulton and Jakobowski's *Myneher Jan*, whose authors say that they are looking about for another theatre; and that Comyns Carr and Beerbohm Tree have taken the comedy with a view to producing an adaptation of *Don Quixote*, in which, of course, Tree will play the Don.

The Kate Vaughan Comedy company has not yet succeeded, during its present season at the Opera Comique, in giving a fairly complete performance of either of the old comedies they have attacked. In the revival of *The School for Scandal* at this house last Saturday some improvement was discernible; but, on the whole, the interpretation was anything but satisfactory. The fair Kate showed increased tenderness and gracefulness as Lady Teazle, and wore a number of the most lovely and picturesque dresses ever seen on any stage. But for all that she was not the Lady Teazle intended by the late R. B. Sheridan, E. Q., M. P. and theatrical manager. The best piece of acting was the Moses of Lionel Brough, who by real quaint drollery again proved his worth as an Old Comedian. The Sir Peter Teazle of that sterling actor, James Fernandez, was good only in spots. He gave proof of having minutely studied the part, but he was not suited to it. A clever performance, but still not Sheridan. Forbes-Robertson, not unknown in your hospitable clime, utterly misread the character of Charles Surface. According to him (F. R.) Charles never took his hands out of his pockets, except when he wanted drink, which (according to F. R.) he is as "hogs on." As Joseph Surface Forbes-Robertson, a usually promising young actor, with a small sharp face and seraphic smile, was also all at sea. The only remaining characters at all well played, were the Maria of Miss L. Gilmore (niece to Manager Tom Thorne), the Rowley of C. S. Fawcett and the Sir Oliver of S. Caffrey. The merry Julia Gwynne (formerly of the Savoy and the wife of Gaiety Edwards) fought bravely with the cynical part of Lady Sneerwell, but did not come off altogether a conqueror.

The Conway-Farran crowd (which comes to the Islington Grand on Monday for a week) took out as leading lady, a pretty and slight little body named Angela Fenton (wife of Colonel Greenwall), and almost an amateur as to experience, but a bright and promising actress with. Now, however, the management has quarreled with Miss Fenton and have

charged her with wearing an "indecent" costume while enacting *Julia in The Rivals*. Mrs. F. declares that the management "passed" the dress at first and strongly approved of it. When Miss F. (who, when she made her debut a year or two ago, started all and sundry by playing *Portia* in tights)—when she, I say, refused to remove the alleged "indecent" dress, they cut all her scenes out of the play until the tag. I suppose the Conway combination have really another leading lady in their eye and that this is their way of giving the artless *Angela* notice. It is a very pretty quarrel as it stands, but I don't suppose it will stand in its present state long.

In addition to the French pieces which I told you last week had been bought by Manager Edouin for the Royalty, I have to add Albin Valabrigue's *Les Vacances de Mariage*. Also I have to tell you that it is proposed to change the title of *Will o'-the-Wisp* (which Edouin contemplated producing) to *Ivy*.

Your Clay M. Greene's new drama, *Hans the Boatman*, was successfully produced at Sheffield last week by your Charles "Tony" Arnold and Co.

Last week I had to tell you the sorrowful news of poor Ernest Warren's death. This week I have to chronicle the death of young Lytton Sothern, eldest son of "Dundreary" Sothern, and well known to Americans. Young Sothern was playing the leading juveniles in Ernest Warren's adaptation, *Modern Wives*, at the Royalty. Last Monday week he fell ill of peritonitis, and he died on Friday morning at the early age of thirty-one. Some have said that he had been privately married to Agnes Hewitt (who was with him in his last hours), but this seems to be doubtful. One thing is certain—the poor fellow doted on her. Willie Edouin and his clever little wife were very kind to poor Sothern throughout his terrible illness.

The libel case which Mr. and Mrs. Herman Merivale brought against Charles L. Carson, editor of the *Stage* the other day, seems likely to come on all over again. Mr. and Mrs. H., you know, objected to a severe analytical criticism which the *Stage* had published, re their drama, *The Whip Hand*, and they gained one shilling damages. Though why they should have had damages at all, and why the *Stage* was cast in costs, is one of those things which no fellow can understand. If this is to be regarded as a precedent, the dramatic critic's lot, like that of the policeman, will be anything but a happy one. Therefore don't be surprised, Mr. *MIRROR*, if for criticising some play you should be sent to the Tombs. If you should be you may count upon the sympathy of your friend GAWAIN.

Professional Doings.

—Madison, Wis., is to have a new \$30,000 opera-house.

—Manager Fleischmanns, of Philadelphia, was in town Tuesday.

—E. P. Myerson is promoting a Summer amusement scheme for the South.

—Robert J. Hinckley says he will be Frank Daniels' company next season.

—Bella Moore, who has been obscured for some time, is about to take another inning.

—Effie Ellsler takes a rest of a few days before opening in New Orleans on April 11.

—Gertrude Noss, an English singer, has joined the Golden Opera company as prima donna.

Doré Davidson and Ramie Austin have left Thorne's Black Flag company and returned to New York.

—By a special dispensation from Columbus Lodge, J. H. Palmon has become a member of the Toledo Elks.

—It is announced that Hubert Heuck, of Cincinnati, has bought ground in Birmingham, Ala., for the erection of a theatre.

—Harry S. Sewall, Mrs. Bowers' business manager, is suffering severely from a heart trouble. He is much pulled down in flesh.

—Blanche Vaughan is at liberty for singing soprano or ingenue. Miss Vaughan is a proficient banjoist and makes the instrument a specialty.

—Edward A. Stevens has a slight attack of pneumonia. Dave Hayman is temporarily filling his place ahead of the Held by the Esmy company.

—A select light entertainment, refined vaudeville preferred, is wanted for the large hall of the Exposition, St. Louis, for a benefit one night early in May.

—Minnie Madden opens in Denver on May 9, on her way from California. In Denver she will try her chance, Chrisy, written by Howard P. Taylor.

—Tuesday night Effie Ellsler closed an engagement in San Antonio, Tex., with a benefit for Ernest Kinsch, manager of the Grand Opera House. The theatre was packed.

—The *Assembly* were given out on Friday last at the Hulsey Opera House, the occasion being the fifth anniversary of its opening. Mine. Janauska in Meg Merrilles was the attraction.

—Matthew Louris, a lad nine years old, fell from the flies to the stage during a performance of the *Parade* in Jackson, Mich., on Monday night, and was almost instantly killed.

—A new Opera House at Titusville, Pa., to take the place of the one burned recently, is an assured fact. The \$150,000 has been subscribed, and work will begin as soon as Manager Lake selects the site.

—The Assembly Opera House at Jackson, Mich., has been doing such a losing business this season that it has been decided to sell on mortgage next month. So writes Irving B. Kitch, secretary of the Board of Directors.

—Grace Hawthorne controls rights to *The Golden Bachelor*, by Henry Hartman, and the new French *Wise*; *Paul et Virginie* and *Lesbia*, by Richard Dauvillier. The two sisters, by Ernest Cuthbert and A. Royal Divorce, by John G. Wilson, co-author of *Nordick*.

—George O. Morris and J. Z. Little have become proprietors of the Standard Theatre, Chicago, and will conduct it as a regular price h-u-s. Bookings are being made for next season with first-class attractions only. The following days are open this Spring: "No. 2" companies sidewise are. Miss Price is doing excellent work in *Shamus O'Brien*. She is young, pretty and talented.

—Sally Price has taken Annie Lewis' place in *Charles Verrier's Shamans O'Brien* company. Miss Price recently started a touring tour in a No. 2 Muggsy's Landing company, but the venture was not a success. "No. 2" companies sidewise are. Miss Price is doing excellent work in *Shamus O'Brien*. She is young, pretty and talented.

—Walter Pelton died in San Antonio, Texas, on the 16th inst., of consumption. He was a member of the Hanlon's Farfarron company and had been connected with it for three years. The Hanlon Brothers took care of him for some weeks previous to his death, and did everything possible to avert the end.

—The London *Dramatic Review* says of W. W. Kelly, the bustling American manager, broad in the great metropolis: "By the way, Miss Grace Hawthorne possesses a jewel in the shape of a man—g-r. This is a very young gentleman. I have never seen him, but believe he is young—succeeds in extracting more gratuitous advertising fees from the London press than any manager of the present day."

—Walter Pelton died in San Antonio, Texas, on the 16th inst., of consumption. He was a member of the Hanlon's Farfarron company and had been connected with it for three years. The Hanlon Brothers took care of him for some weeks previous to his death, and did everything possible to avert the end.

—The London *Dramatic Review* says of W. W. Kelly, the bustling American manager, broad in the great metropolis: "By the way, Miss Grace Hawthorne possesses a jewel in the shape of a man—g-r. This is a very young gentleman. I have never seen him, but believe he is young—succeeds in extracting more gratuitous advertising fees from the London press than any manager of the present day."

—At Gloversville, N. Y., one night last week, Beatrice Lieb appeared in her new play, *Infatuation*, to a packed house. So enthusiastic was the audience that she not only received four calls before the curtain, but many remained in the lobby of the theatre and cheered her as she passed through to her hotel. Miss Lieb is in Baltimore this week and in Brooklyn next week. A number of city managers and critics have expressed their intention of going over and seeing the new play and star.

—In the latter part of last week the play "Price" was produced in a Canadian jail. The whole story appeared in *The Mirror* a month ago, under the heading "Forlorn Maid of Belleville." Some of the papers printed the name Maurice Gras, causing that gentleman (Sarah Bernhardt's business manager) much annoyance. There are Gras and Gras, but none of the Gras appear to be moving the earth in an effort to keep Robert Gras from the dock in Canada, where he has now languished for a month.

—George B. Bunnell, the enterprising manager, no sooner loses one theatre by fire than he leases another that has been "hanging fire" for some time—that is, as to management. He has leased Carl's Opera House, New Haven, for a term of years. This is the finest theatre in New England outside of Boston, and Manager Bunnell may be congratulated on his acquisition. During the summer the house will be overhauled and refurnished and decorated, and the entire attractions will be booked. Years ago Mr. Bunnell was one of P. T. Barnum's trusted lieutenants. He later branched out as the pioneer of big museum enterprises, and now comes to the front as an ambitious and successful manager in the field of the drama.

—Minnie Madden achieved a genuine success at the Alcazar Theatre, San Francisco, where she has been playing *Caprice*. The severest of *Frisco* critics, it is noted, have treated her most generously and *Caprice* has been a second week to crowded houses. Miss Madden opened her season with two of the strongest attractions, Booth and Lear, but nevertheless she never played to a bad house. During the entire three weeks the Alcazar (which holds over a thousand people) has been well filled and crowded at every performance. The newspapers now call the little actress a "Frisco favorite," and arrangements are being made to have her return again next season for an extended tour. Miss *Frances* will play *Frances* in the surrounding California cities, returning East about June 10. During the season three new plays will be produced: *Mila*, by Leopold Stapleaux and Henri Cristallini, procured for Miss Madden by the Franco-American Agency; a comedy entitled *Miss Rebecca*, in which she will appear as an eccentric Jewish maiden and Howard P. Taylor's latest work, *Chrysanthemum*, specially written for her.

—John E. Owens, Sole Owner and Manageress.

All business letters having reference to season 1886-7, may be addressed to

MRS. JOHN E. OWENS,
Towontown, Md.

FOR RENT.

The Theatre now known as

MCAULL'S OPERA HOUSE,

Located opposite to the Academy of Music, on

South Broad St., Philadelphia.

For further information apply to C. K. BURNS, 133 South Broad Street.

THE NEW YORK
School of Acting

FRANKLIN H. SARGENT, Director.

LYCEUM THEATRE BUILDING,

4th Avenue and 33d Street, New York, N.Y.

NOTICE.

Mrs. Theresa Vaughn Mestayer

owns the sole and exclusive right to the Satirical, Lyric, Social, Society Lampoon, entitled

TOBOGGANING.

This will arm all predators and those who contemplate a literary piracy of TOBOGGANING that Mrs. Theresa Vaughn Mestayer has taken under the protection of the United States Government, the theatrical organization in the play TOBOGGANING in addition to the complete copyright of the play. Any performance of Mrs. Theresa Vaughn Mestayer's play or any play in imitation of TOBOGGANING or its title, or any infringement on the legally issued patents, will be a violation of the United States laws, and will be prosecuted with promptness and severity.

Address: Minnetrista Mansion, Noroton, Conn.

Prosecution will follow unauthorized productions of any above plays.

C. R. GARDINER, Proprietor.

ZOZO, THE MAGIC QUEEN.

ONLY A WOMAN'S DAUGHTER.

FATE, by Ravine Campbell.

MORIARTY THE CORPORAL.

HE SHY, HIM AND HER.

THE REGENT'S DIAMOND.

ROSELINE, "not a Farmer's Daughter."

Address: Minnetrista Mansion, Noroton, Conn.

Proceeding will follow unauthorized productions of any above plays.

Portsmouth Opera House.

PORSCHEPORT, O.

Entirely new and modern in all its appointments. Large stage, full set of standard scenery. Seating capacity, 1,500.

To be opened on or about May 1, 1887. Population of city, 15,000. Wanted, a first class attraction for grand opening week. Address W. A. McFARLIN. Secretary Portsmouth Opera House Co., Portsmouth, O.

Madison Square Garden.

THIRD WEEK.
Standing Room Only at the Night Performances.

Every afternoon at 2 and evenings at 8 P. M. Doors open an hour earlier.

P. T. BARNUM'S

TEN GREATEST SHOWS ON EARTH AND THE GREAT LONDON CIRCUS.

SANGER'S ROYAL BRITISH MENAGERIES AND INTERNATIONAL SHOWS.

Combined (for this city only) with

ADAM

FOREPAUGH'S

GREATEST OF ALL GREAT SHOWS.

Circus, Menagerie, Hippodrome and Trained Animal Paradox.

Six Circus Companies in 3 Rings.
Quadruple Elevated Stage Performances.
Quadruple Menageries of Human Wonders,
Double Herds of Monster-Educated Elephants,
Trained Horses, Ponies, Monkeys, Pigs, Goats, Dogs, etc.
A Double Programme of Over 100 Acts.

The Greatest and Grandest Collection of Attractions and Features since the Creation.

King Theebaw's Wonderful Hairy Family.

The Boxing Elephant, John L. Sullivan.

William Henry Fox, the Celebrated Champion Swimmer.

Blondin, the Horse Tight-Rope Walker.

The Silken Troupe of Aerialists.

Mme. Garretta and her Son Trained Doves.

Jumbo's Life-like Reproduction.

Alice, Jumbo's Widow, and his Big Skeleton.

Somersaulting Jack, the Dog Gymnast.

Combined Herds of 60 Educated Elephants.

Elephant Band of Musicians.

Chinese Princess, with small feet.

Wonderful Two-headed Cow.

Carriages may be ordered for 4 & 15 and 10.15 P. M.

General Admission to Everything, 50c (at ave. side); Children, half-price. Reserved seats, \$1 (Madison Ave. entrance). Private Boxes, six chairs, \$12; single box seats, \$5. Box office open daily from 9 to 4 P. M.

A Stronger Attraction Than Ever.

THE YOUNG AMERICAN COMEDIAN,

CHANFRAU.

IN REPERTOIRE:

Kit, The Octofoon, The Debutante, Etc.

Time all filled, Season 1886-87.

New plays will be added for season 1887-88, which opens at Boston Theatre, Sept. 5, 1887.

TIME NOW BOOKING.

Positively first-class houses only, address

A. B. ANDERSON,
Sol Manager, per route;

AMERICAN TOUR.

MR.

WILSON BARRETT,
MISS EASTLAKE
AND HIS

London Princess' Theatre Co.

Hamlet, Claudian, Clito, Chatterton, Clerical Error and Color Sergeant.

St. Louis, Jan. 10, week: Louisville, 17, week.
JOHN COBBE, Manager.

STILL IN THE LEAD!

Sosman & Landis
SCENIC STUDIO,
236 and 238 S. Clinton Street,
CHICAGO, ILLINOIS.

The Largest and Best Equipped in the United States.

Everybody pronounces our scenery the brightest, handsomest and most realistic that we see.

To accommodate our increasing Eastern trade, we have opened an office at No. 11 East 14th street, New York. Mr. H. S. Sosman, who has long been identified with us, and has had large experience in this class of work. He will personally visit anyone desiring work in our line and give ideas for constructing stages, etc., that will save owners a great deal of money. Don't fail to get our estimates.

WARNING.

MR. JAMES O'NEILL having purchased the late Charles Fechter's version of

MONTE CRISTO

from Mr. John Stetson, the validity of whose title and right to the play have been sustained by the United States Courts, the performance of Charles Fechter's version of MONTE CRISTO by any person other than

JAMES O'NEILL

will be a flagrant violation of the law, and the transgressor who performs the same, and any person therein aiding, will be prosecuted with the utmost rigor.

HOWE & HUMMEL,
Attorneys for James O'Neill.

842 Broadway, New York.
ROOM 7.

I have opened an office at the above address for the purpose of forming tours for stars and combinations, collecting royalties and arranging with managers for the production of new plays, and am also the authorized agent for the following works: Janet Pride, Lad Astray, How She Loves Him, ForbIDDEN Fruit, Flying Scud, Elsie, After Dark, Hunted Down, Full Play, Lost at Sea, Vice Versa, Jezabel, Sujanor, Robert Emmet (new), Jennie Deans, Jessie Brown, Jeannen Bawn, The Shaughraun, Arrah-na-Pogue and Fin Mac-Cool.

MRS. R. M. LELAND.

GRACE HAWTHORNE.

Sole Lessee Royal Olympic Theatre, London, England. Also controlling entire English rights for Great Britain of M. Victoria Sardou's celebrated play of Theodora.

Also owner of the English and American rights of an entirely new domestic drama, entitled A Golden Band, by Henry Herman, co-author of Claudian, The Silver King, etc.

Also owner of the entire rights for Great Britain, America, Australia and Canada of Mr. Richard Davey's successful drama, Paul and Virginia, which recently created such a furor at the Novelty Theatre, London.

Also owner of the entire rights for Great Britain and part owner of the American rights of that beautiful play, a romance of history, entitled A Royal Divorce, by Mr. John G. Wilson, co-author of Norleek.

Address all communications in regard to any of the above to W. KELLY
Manager Royal Olympic Theatre, London, Eng.

JAMES OWEN
O'CONNOR
DISENGAGED.

We have every hope of seeing O'Connor a successful tragedian. He is possessed of undoubted ability.—*Daily Standard*, London, Eng., Sept. 20, 1875. O'Connor is one of the best Othellos now before the American public. —*New York Mirror*, Sept. 23, 1880.

Address JAMES OWEN O'CONNOR,
MIRROR Office, New York City.

1886 SEASON 1887
MRS. LANGTRY,

Accompanied by
Mr. Coghlan and Her Own Company,
from the

Prince's Theatre, London.
Lee Avenue Academy of Music Williamsburgh, March 7, for one week.

1886 - - Season - - 1887

The Natural Irish Comedian,

DAN'L SULLY,
In his new play,

DADDY NOLAN.

Showing an exact reproduction of THE BROOKLYN BRIDGE, with moving car and electric lights.

Under management of

W. O. WHEELER.

Successful Tour of

MR. RICHARD MANSFIELD

in

PRINCE KARL,

E. D. PRICE, Manager.

MERCEDES

MALARINI.

Senona, Portia, Parthenia.

DOWNING'S GLADIATOR CO.

Address Box 781, P. O., New York.

MR. ALFRED AYRES.

224 WEST 15TH STREET.

Author of "The Orthopist," "The Verbalist," "The Mentor," "The Essentials of Elocution," "Grammar Without a Master," etc.

Elocution and Dramatic Instruction.

"Had I my career to go over again, I should consider Mr. Ayres's teaching invaluable. There is no beginner who would not greatly profit by it. He is a master."

"MRS. D. P. BOWERS."

Gabrielle du Sauld.

Light Comedy. Emotional Characters.

AT LIBERTY.

Address 11 E. 39th Street, New York.

William Blaisdell, Jr.

Eccentric Comedy and Vocalist.

BARITONE VOICE.

At liberty June 1.

Address MIRROR.

S. W. Laureys.

Professor of the Art of Costuming.

781 Broadway, opposite Stewart's.

Maggie Arlington

LEADING BUSINESS.

Address this office.

Will C. Sampson.

COMEDIAN.

B. Innocent Smith in The Commercial Tourist's Bride.

UNION SQUARE THEATRE.

Miss Rosa Cooke.

AT LIBERTY.

Opera, Comedy and Character Parts.

Permanent address, 1231 Tenth ave., New York.

Ethel Douglas.

Emotional, Character and Heavy. Care F. F. MACKAV, 135 West 36th street, New York.

Sydney Chidley.

SCENIC ARTIST.

136 E. 31st Street, New York.

Leona Fontainebleau.

Singing and Dancing Soubrette. Atkinson's Aphrodite. Disengaged for coming season.

Address MIRROR.

Johan G. De Bang.

MUSICAL DIRECTOR.

McCaull's Black Hussar and Falika Opera Company.

Address MIRROR.

Griffith Morgan.

SCENIC ARTIST.

Studios and permanent address, 387 Franklin Avenue, Brooklyn, N. Y.

C. W. Dungan.

McCaull Opera Co. 1884 to 1886. Duff Opera Co. 1886-7.

Address MIRROR.

Blanche Vaughan.

Singing Soubrette or Ingenue (Banjo specialty).

AT LIBERTY.

Address care Mrs. Jebb, 304 W. 20th St., New York.

Miss Clairon.

Ingenue or Singing Soubrette. Florence season 1886-87.

At liberty after April 12.

Address MIRROR.

Hermann F. Gruendler.

MUSICAL DIRECTOR. 2ATTI ROSA COMPANY.

Season 1886-7.

All business communications to J. J. SPIES.

Miss Esther Lyon.

WITH MRS. D. P. BOWERS' COMPANY.

Address MIRROR or EN ROUTE.

Ed. H. Van Veghten.

Re-engaged for season 1886-7 with George C. Brotheron's Temple Theatre Opera Company.

Permanent address, MIRROR.

Patti Rosa.

Starting in ZIP and BOB by authorization of LOTTA

Address MIRROR.

JAMES OWEN
LILIAN OL'COTT
IN
THEODORA.

Address P. O. Box 3082, New York.

America's Brilliant Young Tragedian,

ROBERT DOWNING

under the personal management of

MR. JOS. H. MACK,

in the grandest production ever given of

Spartacus the Gladiator.

Miss Kate

The Comedian and

Character Actor,

GRATH!

ONE CONTINUOUS SUCCESS FROM MAINE TO TEXAS, AS

(The ex-Circus Clown),
in E. E. KIDDER'S**HICKORY HAWKINS**

A FEW REMARKS FROM THE PRESIDENT-MAKERS:

Morning News, Wilmington, Del.: Mr. Grath was a success as Hickory Hawkins, his geniality being delightful.*Portland Argus*: She is splendidly seconded by a fine company, who, particularly Mr. Grath, in his rollicking wit and humor, afford her most efficient support.*New York Clipper*: J. W. Grath made a hit, his make-ups in particular catching the house.*Chicago Tribune*: Miss Goodwin was well supported by Mr. Grath.*Morning News, Dallas, Tex.*: Mr. Grath, who had

the role of Hickory Hawkins, is a genuine comedian, and is one of the "main guys," as he would express it in circus parlance, of the play.

New York Mirror: J. W. Grath has made such a hit as Hickory Hawkins, the circus clown, that he is now semi-starred. In this part he has added much to his

fame as an eccentric comedian. At the Elks' benefit in Providence last week his hit was so pronounced that he was not overshadowed even by Dixey.

Portland (Me.) Press: Mr. Grath, as Hickory, possesses a good deal of dry wit and humor, with a face ad-

mirably calculated for his part, and last evening he fairly divided the honors with the star.

San Antonio Times: J. W. Grath, as Hickory Hawkins, proved himself to be the mainstay of the company, and is evidently a natural comedian.

Permanent address, 123 West 20th Street, New York, or Agents.

Clever Comedy,

Entitled "SIS."

Our Incomparable Continuity of Amusement Temples!

H. R. JACOBS, F. F. PROCTOR, P. HARRIS

Can Play Legitimate and Sterling Attractions in Twenty Different Cities, viz.:

NEW YORK, LOUISVILLE, BROOKLYN, CINCINNATI, NEWARK, PITTSBURG, PATERSON, WASHINGTON,
PHILADELPHIA, BALTIMORE, HARTFORD, WILMINGTON, ALBANY, CLEVELAND, TROY,
MONTREAL, SYRACUSE, TORONTO, ROCHESTER, BUFFALO,

FROM TWENTY TO FORTY WEEKS FOR FIRST-CLASS ATTRACTIONS.

Now booking for 1887-88-89. All communications must be addressed

JACOBS, PROCTOR & HARRIS,

MAIN OFFICE, care of H. R. JACOBS, Third Avenue Theatre, New York City.

Miss BELLE BARON.In her Strong Rendition and
Leading Female Role
("CLIO,")**LUCIA**In Bartley Campbell's
Romantic, Spectacular Drama,**CLIO**En Route in Largest Cities, Winning Praise Everywhere.
Open for 1887-88 in Leading Roles.
Week April 4, Bijou Theatre, Pittsburg.
Permanent address, MIRROR.**FRANK JONES' GREAT LAUGHING PLAY** *SI PERKINS "THE GIRL I LEFT BEHIND ME"*

GRAY ENCAMPMENT BY MOONLIGHT, THE FIGHTING FARMERS AND THE COUNTY FAIR, A REAL THRESHING MACHINE WORK, APPLE PARING BEE, THE BIRTHDAY PARTY, ZA,

1887 IMPORTANT ANNOUNCEMENT 1888

Theatre Vendome

NASHVILLE, TENN.

J. O. MILSOM Lessee and Manager
Now in course of construction. Built on ground floor. Will be finished Sept. 15. Situated on Church Street, half way between the Nicholson and Maxwell Hotels—two of the principal hotels in the city. When completed will be one of the handsomest, best equipped theatres in America. All the modern improvements. Heated with steam, lighted by electricity.SEATING CAPACITY, 2,000,
SIZE OF STAGE—Depth, 45 feet; Width, 70 feet; Height, 70 feetSCALE OF PRICES—25c., 50c., 75c., \$1.
FOR TIME, address J. B. McELFATRICK & SONS, Architects.J. O. MILSOM, Nashville Tenn.,
Or, H. S. TAYLOR, 23 E. 14th St.; W. W. RANDALL, 1215 Broadway, New York.**WHITNEY'S NEW GRAND OPERA HOUSE.**
DETROIT, MICH.C. J. WHITNEY, Proprietor.
Location opposite City Hall, at the intersection of seven lines of street cars. The location considered equally as desirable as the well-known old DETROIT OPERA HOUSE site. It will be One of the Handsomest Opera Houses in America.

Built exclusively for Popular Prices—with a seating capacity for 2,000. SIX GRADES OF PRICES, ranging from (a gallery seating 1,000 at) 25c. to \$1. Built on the ground floor. Every modern improvement. Will be ready to open about Sept. 1. A good attraction wanted for the opening. Will be pleased to negotiate with reputable attractions only. Address C. E. BLANCHETT, Detroit, Mich., Whitney's Theatrical Circuit.

Standard Theatre
CHICAGO, ILL.

One of the Most Beautiful Theatres in the West.

CHANGE OF MANAGEMENT.

LITTLE & MORRIS — PROPRIETORS

First-class Combinations

only desiring time for Fall and Winter season of 1887-88, will please apply at once.

GEO. O. MORRIS, Bus. Manager.

Have the following weeks open this Spring: April 17, May 1, 8, 15. First-class Burlesque and Light Opera Companies wanted for latter part of May and month of June.

OPEN TIME

AT
Pittsburgh Opera House.
WEEK OF APRIL 25, 1887.AT
Park Theatre, Cleveland, O.
WEEKS APRIL 18 and 25, 1887.
Good attractions desiring these dates will please write to
JOHN A. ELLSLER,
Opera House, Pittsburgh, Pa.Carll's Opera House.
NEW HAVEN, CT.Recently come into the possession of Dr. A. E. WIN-
CHELL and leased to G. B. BUNNELL, will bePerfected in all its Grandeur and
Beauty,

and used EXCLUSIVELY for the highest standard at-

tractions.

Now ready to book for season 1887-88.

KIMBALL

Comic Opera, Comedy

AND

BURLESQUE COMPANY,

HEADED BY

America's Supreme Favorite,

CORINNEWANTED—A first-class Singing Comedian, of recogn-
ized ability, to take the place of the late M. W. Fiske.
To the right man a long engagement is offered. Apply
as per route.

MRS. JENNIE KIMBALL, Manageress.

NEW

Grand Opera House.

ASBURY PARK, N. J.

With a seating capacity of 1,700, will open with

JOSEPH JEFFERSON

in

RIP VAN WINKLE,

MONDAY, APRIL 25, 1887.

First-class attractions desiring time will apply to JOHN
E. McDONOUGH, Sole Manager, Miner's Theatre,
Newark, N. J., until June 1, 1887, or to H. S. Taylor,
Sole Agent, 23 East 14th street, New York.

A BROADWAY THEATRE

Strictly first-class in appointments and patronage, will
book a

Refined and Popular Attraction

during

MAY, JUNE, JULY and AUGUST.

Address BROADWAY THEATRE, care Miner.

THOSE HORSES.

CHALET AND WILT.....Lessee. | WILLIAM CHALET.....Sole Manager.

PITTSBURG OPERA HOUSE.

SEASON 1887-88.

After Complete Alterations will be the Most Elegant Amusement Resort in the City.

The Crowning Triumph of Architecture.

Everything New, Magnificent and Elaborate.

Regular Standard Prices, \$1, 75, 50, 25c.

With increased seating capacity and twelve elegant private boxes.

House will hold \$1,600. Standing-room for \$400 more.

The following will appear during regular season: Booth and Barrett, Henry E. Dixey, Lotta, Nat C. Goodwin, Mrs. Langtry, McCaul Opera Co., Helen Dauvray, Conried Opera Co., etc., etc.

CARD.

We can truthfully state that the Pittsburg Opera House, when altered according to our plans, will be the best equipped and handsomest theatre in Pennsylvania.

(Signed) J. B. McELFATRICK & SONS.

"The chairs supplied by us for Pittsburg Opera House are of the latest design, finish, and most comfortable width manufactured."

(Signed) A. H. ANDREWS & CO.

NONE BUT LEADING ATTRACTIONS DEALT WITH.

Address all letters to WILLIAM CHALET, Manager, Albemarle Hotel, Pittsburg, Pa.

W. W. RANDALL, New York Representative, 1215 Broadway, New York.

1887-Special Announcement—1888

NEW MEMPHIS THEATRE.

MEMPHIS, TENN.

FRANK GRAY — Sole Manager.

I will assume the management of this theatre commencing season of 1887-1888. The receipts this season have been the largest on record, all prominent companies playing to full houses.

For Open Time the Coming Season Address

FRANK GRAY,

New Memphis Theatre, Memphis, Tenn.

Or, H. S. TAYLOR, 23 E. 14th St., W. W. RANDALL, 1215 B'way, New York.

MAZE EDWARDS,

General Amusement Manager and Agent.

41 UNION SQUARE, S. W. COR. 17TH STREET.

NEW YORK, N. Y.

I respectfully call attention to the fact that I have taken office at above address. Engagements made with all Representative Artists of the Literary, Musical and Dramatic Professions. Special attention given to management. Arrangements made for Churches, Amateurs, Societies, Clubs or Private Residences. PIANISTS, SOLOISTS and MUSIC OF ANY DESCRIPTION BY FIRST CLASS ARTISTS furnished for RECEPTIONS, PARTIES, BALLS, etc. Correspondence solicited. Artists in every line of business respectively requested to call or send names for registry, and address

MAZE EDWARDS.

ALCAZAR THEATRE.

SAN FRANCISCO, CAL.

THE HANDSOMEST THEATRE IN THE CITY.

SEATING CAPACITY, 1,500.

Stars and Combinations

Please address

WALTER ENROD, OSBOURNE AND STOCKWELL, Managers.

AGNES WALLACE-VILLA.

SAM B. VILLA.

EN ROUTE.

MR. H. C. MINER'S AMUSEMENT ENTERPRISES.

General Offices, People's Theatre, New York.

MR. H. C. MINER.....Sole Proprietor and Manager.

Miner's People's Theatre.

Miner's Brooklyn Theatre.

Miner's Newark Theatre.

Miner's Dramatic Directory.

Address all communications to H. C. MINER, Telephone Spring, 67; Cable, Zitka, N. Y.